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ABSTRACT

Divided into four sections, this guide has been compiled to answer the most frequently asked questions about music education in Minnesota and to provide a consistent, uniform base of information for all schools and districts. The first section, "Curriculum and Evaluation," describes resources available to educators and administrators concerning the state music education curriculum. A description of a statewide test itembank (available in CD ROM format) is included, as is a list of the music repertoire for the test itembank for the 1990-91 school year. The second section, "Status of Music Education in Minnesota," contains summary information from data based upon a 1988 statewide music education survey. The third section, "Minnesota Department of Education Rules and Regulations," lists the guidelines governing a number of areas including pupil teacher ratios, clock hours, high school offerings, graduation standards, planning, evaluation, and reporting (PER), and proposed changes in music teacher licensure requirements. The final section features extensive listings of resources available in each of three areas: human resources, materials, and funding. (DB)

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Minnesota Music Guide

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Minnesota Music
Guide

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INTRODUCTION

The *Minnesota Music Guide* has been compiled to answer the most frequently asked questions about music education in Minnesota and to provide a consistent, uniform base of information for all schools and districts.

Featured sections of the *Minnesota Music Guide* include:

Curriculum and Evaluation - Outcome based education *Model Learner Outcomes in Music Education* - implementation of curriculum - test Itembank and compact discs project - 1992 statewide music education testing

Status of Music Education in Minnesota - Summary information from data based upon a 1988 statewide music education survey

Minnesota Department of Education Rules and Regulations - Pupil teacher ratios - clock hours - high school offerings - graduation standards update - Planning, Evaluation, and Reporting (PER) - proposed changes in music teacher licensure requirements

Resources - human - materials - funding

Although the *Minnesota Music Guide* will serve many basic needs for administrators and music educators, it in no way precludes an open invitation to contact the music education specialist at the Minnesota Department of Education. For further clarification and assistance, contact Dr. Susan K. Vaughan, Music Education Specialist, Minnesota Department of Education, 629 Capitol Square Building, 550 Cedar Street, St. Paul, Minnesota 55101, or call (612)296-4075.

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American Strings Teachers Association, Minnesota Chapter - James Hainlen and Stella Anderson
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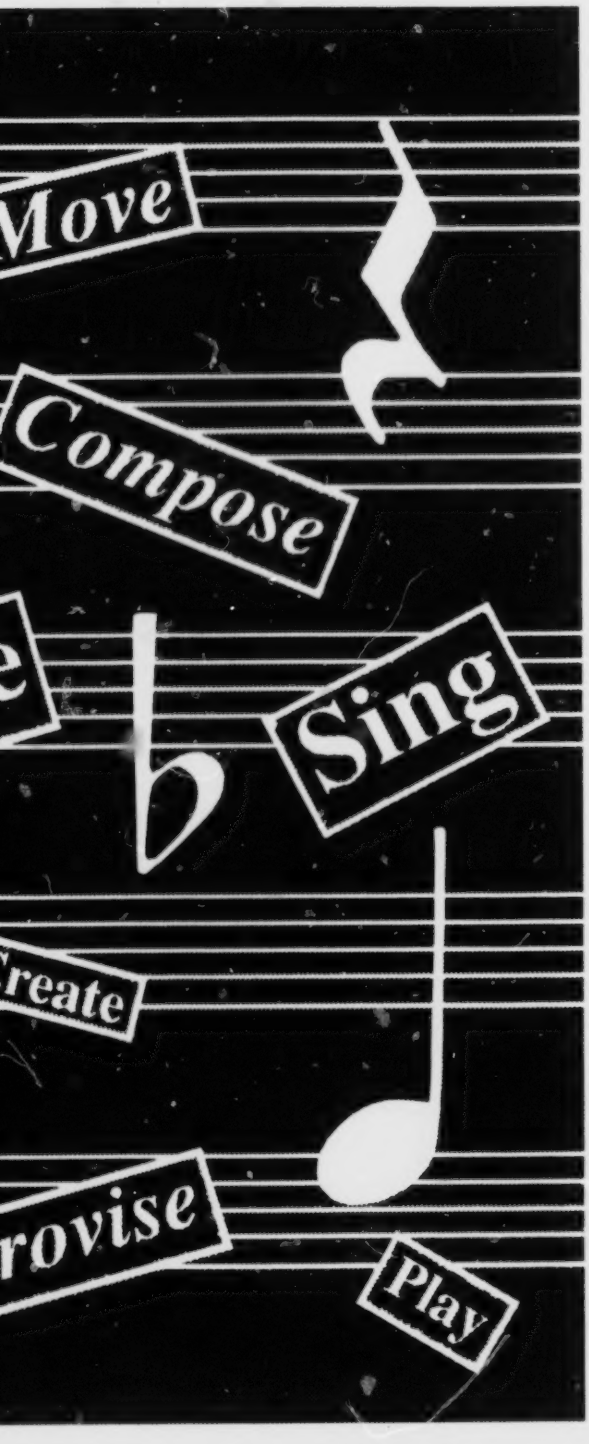
CURRICULUM AND

AND EVALUATION

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The *Minnesota Music Guide* is a companion publication to *Model Learner Outcomes for Music Education* published in 1990 in first and second editions. The *Minnesota Music Guide* will help music educators become more responsive to local district needs and more responsible and informed about rules and regulations affecting students, administrators, and fellow teachers.

Every music educator should have a copy of the curriculum resource, *Model Learner Outcomes for Music Education*, which may be obtained in several different ways. The superintendent and district music coordinator or district music contact teacher received the publication when it was first released. Additionally, the central material in the publication, model learner outcomes for music education, are available in computer format free of charge. Music educators may send a blank, unformatted Macintosh disk to the Minnesota Department of Education, 629 Capitol Square Building, 550 Cedar Street, St. Paul, Minnesota 55101. The disk will be prepared and returned in approximately two weeks. Finally, the publication may be purchased for $5.50 from the Minnesota Curriculum Services Center, 70 West County Road B-2, Little Canada, Minnesota 55117.

Model Learner Outcomes for Music Education includes a brief summary of the status of music education in 1988-1989. The data from the survey used to create that report were compiled into a section of the *Guide* and were tabulated according to diverse population groupings in Minnesota.

Model Learner Outcomes for Music Education includes the required or essential outcomes which will be evaluated through the PER process described in the *Guide*. Inservice events will be held statewide this fall and winter to assist music educators in learning how to use these materials to improve music instruction and learning services provided at the local district level.

Additionally, the *Guide* offers some unique opportunities for music educators to gain immediate access to information about workshops, professional consultants and organizations, resource materials, and equipment.

Music educators on contract with the Minnesota Department of Education are currently developing test items which will serve as criterion-referenced materials with the learner outcomes in music education. These test items will appear in CD ROM format with other disciplines and will be regularly updated by the Assessment Section of the Minnesota Department of Education. The test items include music scores, lists of music works from which the scores were taken, and diverse types of items including performance-based items.

Each school district in Minnesota with access to the Minnesota Test Itembank, referred to as MIDEBANK®, will receive compact disks of music excerpts beginning this winter; and workshops which will be featured at an inservice provided by the Minnesota Department of Education. Additional information will be forthcoming, but a description of the project along with the repertoire list is provided in this part of the *Guide*.

Compact Discs Created for Statewide Test Itembank for Music Education

Minnesota Department of Education Statewide Test Itembank (MIDEBANK®) resources are being expanded in the discipline of music education. Where test items appear with written music examples, the items may now appear in a professional print score format due to the development of state of the art software compatible with IBM and Macintosh computers. Music testing items are generally multiple choice or performance-based in their structure.

Another feature of MIDEBANK® will be the supplement of auditory music examples, which will be available free of charge to Minnesota school districts this fall or early winter for use only in Minnesota schools. The listening examples appear on two compact disks which may be used for teaching or evaluation purposes.

An ad hoc committee of professionals selected the repertoire of music examples which appear on this first series of compact discs. Those professionals include Steven Barnett, J. Michael Barone, Philip Brunelle, Christine Dahl, Thomas Rossin, Dale Warland, James Olson, and Susan Vaughan.

The excerpts on the two compact discs were prepared by Steven Barnett, producer, and Preston Smith, digital engineer, with the assistance of Minnesota Public Radio. Barnett and Smith are internationally recognized for their production and engineering efforts with "Paul Bunyon," the Gramaphone award-winning production from Virgin Classics.

The list of music examples is a starting point and in no way represents any inclusive list of repertoire that must be used in Minnesota schools. However, the Minnesota Department of Education encourages all districts to use the music repertoire for instructional purposes, because test items in music will be developed from these works.

Workshops will be held throughout the state at regional sites during this school year. These workshops will help music educators and administrators learn how to access the state model learner outcomes and test Itembank at the local district level when creating individual music tests. The newly released compact disk will be featured at each of the workshop demonstrations. Additional workshop information may be secured by contacting Dr. Susan K. Vaughan, Music Education Specialist, by telephone at (612)296-4075 or in writing at 629 Capitol Square Building, 550 Cedar Street, St. Paul, Minnesota 55101.

Complete List of Music Repertoire for the Minnesota Test Itembank Released During School Year 1990-91

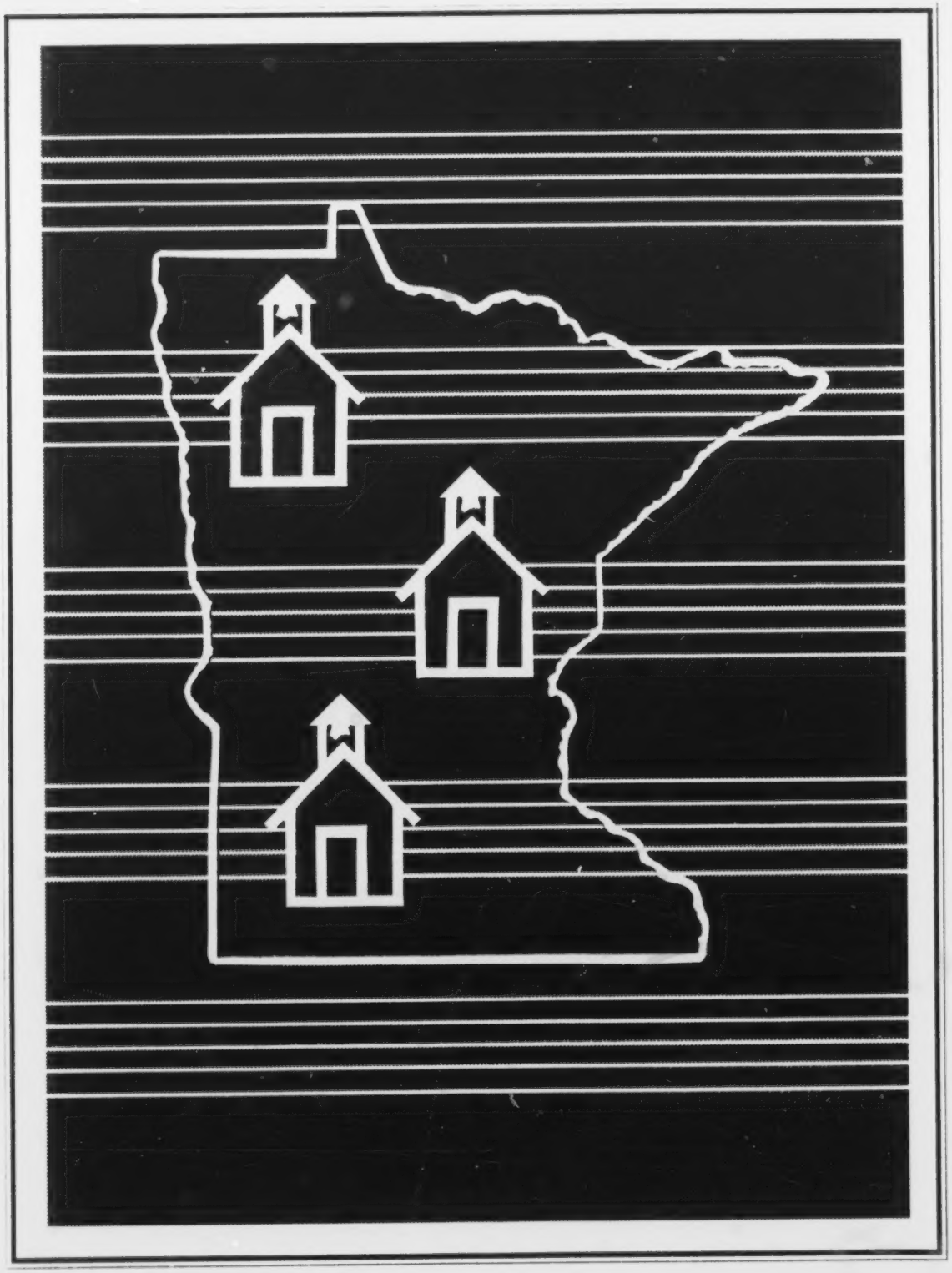
*Dominick Argento	*Te Deum* for Chorus and Orchestra (including: *Variations for Orchestra* [The Mask of Night]) Plymouth Music Series of Minnesota Philip Brunelle, Conductor Virgin Classics VC 791184 Available April, 1991
*Johann Sebastian Bach	*Cantata BWV 140, "Wachet auf" [Awake, a Voice is Calling!]* English Chamber Orchestra Raymond Leppard, Conductor Philips 422 490-2 (CD)
*Johann Sebastian Bach	*Cantata BWV 211, "Coffee "* Berlin Chamber Orchestra Peter Schreier, Conductor Deutsche Grammophon/Archive 427116-2 (CD)
Ludwig van Beethoven	*Symphony No. 3 in E-Flat Major, Op. 55,"Eroica"* London Classical Players Roger Norrington, Conductor Angel CDC 7 49101 2 (CD)
John Bennet	*Weep, O Mine Eyes* (including: 33 additional English madrigals) The King's Singers Angel CDC-49265 (CD)
Leonard Bernstein	*West Side Story* (selections from the musical) Original Broadway cast Leonard Bernstein, Conductor Columbia CK-32603

*Aaron Copland	*Appalachian Spring* (original chamber orchestra scoring) (including *Ives: Symphony No. 3)* St. Paul Chamber Orchestra Dennis Russell Davies, Conductor Pro Arte CDD 140 (CD) Intersound International, Box 1724 Roswell, Georgia, 30077
*Duke Ellington	*Black, Brown and Beige Suite* (excerpts) (version for symphony orchestraarranged by Maurice Peress) I. "Work Song II. "Come Sunday" III. "Light" (including three additional Ellington works for orchestra) American Composers Orchestra Maurice Peress, Conductor Musical Heritage Society 512335T (CD)
*Libby Larsen	*Symphony: Water Music* I. "Fresh Breeze" II. "Hot, Still" III."Wafting" IV. "Gale" (including: Stephen Paulus *Symphony in Three Movements [Soliloquy]*) Minnesota Orchestra Sir Neville Marriner, Conductor Nonesuch 9 79147-2 (CD)
*Thomas Morley	*Fire, Fire! My Heart* Stockholm Chamber Choir Eric Ericson, Conductor EMI Odeon 1 C 153-29-916-9 European Choral Music of 500 Years (Side 5)
*Wolfgang Amadeus Mozart	*Symphony No. 41 in C Major, K. 551, "Jupiter"* (including: La Clemenza di Tito, K. 621) Orchestra of the Eighteenth Century Frans Bruggen, Conductor Philips 420 241-2 (CD)

*Igor Stravinsky	*Petrouchka* (Complete Ballet, 1911) *Le sacre du printemps* [Rite of Spring] (complete ballet, 1913) Minnesota Orchestra Stanislaw Skrowaczewski, Conductor Moss Music Group MWCD 7133 (CD) Essex Entertainment Inc.
*Peter Ilyitch Tchaikovsky	*Nutcracker Suite, Op. 71a* (ballet) (including: *Swan Lake Suite* (ballet) Minnesota Orchestra Leonard Slatkin, Conductor Pro Arte 121 (CD)
*Giuseppi Verdi	*Aida* (Complete Opera) Vienna Philharmonic Herbert von Karajan, Conductor London 414 087-2 (LP)
Thomas Weelkes	*Hark, all ye Lovely Saints Above* (including: 33 additional English madrigals) The King's Singers Angel CDC-49265 (CD)

* Will be included in the compact disc excerpts developed by the Minnesota Department of Education.

STATUS OF MUSIC EDUCATION



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The following is a summary of information from the Minnesota Department of Education questionnaire administered to all K-12 Minnesota music educators in the fall of 1988. The information reflects data collected to February 1990.

The data from this survey provide a current base of information to assist in making decisions about statewide curriculum offerings and requirements and model learner outcomes for music education in Minnesota.

All K-12 part-time and full-time music educators were surveyed, and 857 individual educators responded to the questionnaire. In some cases, the data were collapsed at the school district level, so that one person responded to the survey representing an entire district. Of the 434 public school districts surveyed, 387 or 89 percent of the districts responded to the questionnaire. This response rate suggests that the summary provides a reasonable account of what is deemed important to music educators throughout Minnesota.

The information in this report is grouped into categories noted in the survey: "Background," "Year One-Curriculum Review Cycle," "Curriculum Development Committee," "Population Parameters," "Survey Summary," "Pilot Preparation-Results," "Data Collection: Reliability-Errors, Survey Results," and "Conclusions: Staffing, Methods of Instruction, Computer Use, Test Itembank, and Curriculum."

Background

Minnesota education legislation in the 1980s paved the way toward "excellence," initiated through the national report, *A Nation at Risk*. This demand for excellence in education was fostered through partnerships developed between the public and private sector. Both shared common goals for instructional improvement for the benefit of the populous of the entire nation.

Minnesota education legislation "translated" educational excellence into aspects of instructional planning and accountability at the state and local school district levels. Therefore, curriculum development and evaluation became the two primary issues for those who were considered accountable for instruction, the teachers, and those who were accountable for learning, the students.

During the 1985 legislative session, the Minnesota Department of Education was assigned with the task of creating and implementing a five-year curriculum review cycle for each discipline represented in the rules of the State Board of Education. Each curriculum was to include an assessment, research, design, implementation, and evaluation component centered around the learner. And, the descriptors of what a learner knows, does, responds to, or values as a result of his or her schooling experiences formulated the essence of the curricula, model learner outcomes.

To satisfy the accountability aspects of curriculum planning, implementation, and evaluation, the legislature appropriated funds to assure that learner outcomes in all disciplines had matching test items, criterion-referenced items which could be used to determine student achievement. The test items (up to 10,000 in each discipline) were to consist of previously published test items and newly written test items for those learner outcomes which are considered to be "essential" for all Minnesota school-age students. Collectively, the items are stored in a central "test Itembank" for which local schools have "copies" in the form of CD ROM disks and which are updated annually.

Year One of the Curriculum Review Cycle

In the research year (year one) of the curriculum review cycle for music (1986-1987), the Department of Education was to determine the status of music education in Minnesota and in the nation. However, the only available data were findings from two music and arts surveys dated 1980 and 1985 respectively. The 1980 music education survey provided a comprehensive overview of music education from the viewpoint of respondents who were district music coordinators. Although the response of that survey was considered excellent (82%), the data were no longer current.

The 1985 arts education survey, created as a sampling of 50 of 435 school districts, did not provide correct types of data nor was it considered representative in terms of size when the great diversity in Minnesota music teachers was considered. The purpose of that survey was to secure information which could assist the legislature in determining whether a governor's school of the arts was needed. Thus, the kinds of data that it provided were not considered relevant to curriculum development and student evaluation.

Curriculum Development Committee

The Minnesota Department of Education appointed a curriculum development committee to determine how new and accurate information might best be secured from music teachers throughout the state.

That group reviewed and underscored the importance of securing new data, not only for the Minnesota Legislature, but also for the Minnesota State Board of Education, music and arts professional and educational organizations, and national music education data collection centers.

The members of that committee pointed out that Minnesota is viewed as a leader in curriculum design and evaluation, and that it must serve as an innovative leader when instituting policies regarding teaching and testing.

They stressed the importance of collecting current data that could be used to help the legislature state its commitment to arts education through appropriated funds. Previous legislation created K-6 Categorical Arts Aid which sponsored curriculum development opportunities (3 million dollars), a Minnesota School and Resource Center for the Arts which devoted millions of dollars to curriculum planning and innovation, funded the Comprehensive Arts Planning Program (CAPP) which featured curriculum development as a key component in school-community arts planning.

The committee members highlighted the importance of using the data to assure that the music curriculum is designed for the "people" in a manner that would cause it to be used, so that tests would assess achievement tied to that curriculum, and that supplemental funding might be created to advance the quality of music programs.

The music education curriculum development committee outlined their needs in the research year of the curriculum review cycle. Their goal was articulated: to develop a relevant and readily usable curriculum with matching test items. And, their justification for current data was reinforced by the legislature's need for data in January 1989. Again, the data could help determine the need for and level of appropriations for the implementation cycle of the music curricula, the aural stimuli (musical sounds) necessary for testing music, the CAPP program-cycle IV, the Minnesota School and Resource Center for the Arts, and Categorical Arts Aid.

Therefore, survey questions were designed as a part of the curriculum review cycle which would help music educators, the Minnesota State Board of Education, and the Minnesota Legislature:

1) determine issues and trends of music education in Minnesota which may be compared with national issues and trends in the first year of the review cycle, the research year;

2) raise the awareness of music educators about the new curriculum format and the evaluation processes;

3) to provide information about music education in terms of instructional time, variety of courses offered, numbers of students participating in music, approaches or methods used in teaching, and attitudes teachers have about making changes in their teaching processes.

Decisions affecting music curriculum and evaluation are influenced by:

1) kinds and numbers of teaching assignments by classroom teachers and music specialists,
2) numbers of pupils assigned daily,
3) numbers of different class preparations,
4) kinds of instructional tools used to support instruction, etc.
5) attitudes of teachers affecting how change may be planned.

The question "who should be surveyed?" surfaced immediately by the curriculum development committee, the membership of whom designed the first draft of the survey instrument. To answer this question, the previous survey instruments were examined with two questions in mind. Are there some items that should be asked again to test for reliability of survey items over time? Where is there measurement error in previous questions that should be corrected?

Several other considerations were necessary regarding errors. The 1980 survey findings may not have been representational of all music teachers in a district, because only one person in each district was administered the survey, source of sampling error. As appointed or assigned leaders in school districts, those music coordinators may not have had either accurate or complete information about fellow music teachers whom they were representing when responding, an example of measurement error. And, the 1985 survey may have been affected by definitional error, because questions were designed to justify the establishment of a school of the arts rather than to determine the status of music programs.

After considerable review of previous survey instruments, the Minnesota Department of Education (music, evaluation, assessment, and data specialists) refined the survey instrument with a small group of the curriculum development committee representing K-12 and higher education areas of music education. Then, the largest state music education organization, the Minnesota Music Educators Association (MMEA) provided current address labels of all K-12 music educators in the state.

The use of a survey of the K-12 music teaching census was used to prevent errors caused by sampling. Any error identified was associated with non-respondents.

The decision to use the census was considered to be a sound one based on the following assumptions:

1) The Minnesota Department of Education had never surveyed every music educator in Minnesota before this time. Thus, data had always been incomplete and not necessarily representational.

2) Securing data from music contact people or district music coordinators meant that one person per district had to speak, to accurately respond for an entire music program. This is especially difficult in large districts in the metropolitan, seven-county area.

3) Because curriculum development and evaluation affects every music educator and potentially every student in Minnesota, it was believed that the stakeholders would be more willing to participate in changes more quickly if they felt that they were part of the data collection and analysis.

4) Attitudes of music educators about the importance of their survey being included in the data may have a direct effect on their response ratio. For instance, if music educators with little self esteem read the cover letter and feel that they are not an important part of decision making in their district, they will probably not complete the survey.

However, the survey developers were optimistic about the interest and willingness of educators to complete the survey. The cover letter, deemed critical to the success of the instrument, was also constructed with a perspective of all levels of K-12 educators with great diversity, experience, and preparation.

5) Pertaining to non-respondent concerns, music teachers have varying degrees of experience in completing questionnaires. The time of the day and year in which they receive the survey may affect their interest in completing a lengthy survey and their ability to answer questions accurately.

For instance, if they try to complete the survey at the end of the day after fourteen music classes, their acuity may be slighted. If they have a program to prepare, their level of concentration on the task may be reduced. And, the length of the survey may affect their interest in completing it.

Population Parameters

To determine which questions might best answer, "what are the status, issues, and trends of music education in Minnesota?" the "Minnesota Music Education Survey, Fall 1988," was created. It was developed in the second year of the curriculum cycle (1987-1988) through a small group of the state curriculum development committee. After it was initially developed, the twenty-member planning committee was administered a pilot of the survey to determine where measurement errors might likely occur. The questionnaire was then revised, and a logo with a plan for its distribution were created.

The state curriculum development committee deemed that fall would be the best time of year to assess the status of music education. They felt that the mailing should occur within the first month of teaching but after the first week of school. It was believed that if music educators could be made aware of the new curriculum content, based on Bloom's taxonomy of cognitive learning levels, they would be exposed to the changes firsthand. Thus, the timing of the survey just before a series of twenty statewide curriculum development workshops were provided was considered to be a strategic move to increase the awareness of music educators.

Survey Summary

The questionnaire was used to secure information to describe the status of music education in Minnesota. It was created as a helpful tool to:

1) make music teachers aware of the Minnesota Test Itembank,

2) raise the awareness of music teachers about computer and music training opportunities, and

3) aid the State Board of Education and the legislature in making decisions affecting the arts during the upcoming session. This is especially pertinent for a governor's school for the arts, minimum graduation requirements and course offerings, and definitions of curriculum and co-curriculum offerings.

Pilot Preparation of the Survey Instrument and Results

Step one:

Each president of Allied Music Organization (AMO), the twenty-three member music and music education advisory organization of the Minnesota music education specialist, was interviewed in the summer of 1987 to determine the most crucial issues they faced for the teaching and learning of music within the next decade.

A common question for discussion of the AMO was,

Is there importance for improvisation, composition, and overall creativity in the curriculum, and if so, which should be taught and when in the regular instruction of Minnesota students?

The survey also provided the Minnesota Department of Education with an opportunity to determine whether leadership from each organization was using the current state curriculum document or a local instructional plan, was aware that teaching was occurring on a sequential basis, and how informed their colleagues were about change in the process of education.

From a summary of the findings from that initial telephone survey, it was determined that:

1) few districts have developed instructional plans as a collective group of professionals representing all grades and levels of teaching;

2) few teachers knew about legislation mandated for music or about pupil-teacher ratios created for music teachers by the State Board of Education;

3) few teachers knew about funds already in their schools to help them with curriculum development and evaluation; and

4) few teachers knew of the trends facing teaching that have occurred in the past decade.

Results

Summarized from the initial interview of the AMO group, it became apparent that the current status, issues, and trends of music education were not clearly understood. And, there were no other readily available resources where such information could be secured.

To create a realistic picture for the next decade of music educators, it was determined that a survey should be administered statewide for purposes of completing the research cycle of curriculum development and for other related legislative and educational purposes. Administering such a survey to all teachers in Minnesota was considered to be crucial, because such information had never been secured through the Minnesota Department of Education or through any other education body.

Reliability

The survey instrument was prepared in the summer of 1988, and mailed first class to 2400 music educators the second week in September. Labels for each envelope were secured from the largest state music education organization, the Minnesota Music Educators Association, which further agreed to feature an article describing the findings, conclusions, and recommendations of the survey.

Each respondent was asked to complete the survey sections appropriate to them and to return the survey by October 20, 1988. They were encouraged to make a copy of their completed survey and to mail the surveys back to the Department using the stamped envelope enclosed with each survey.

On November 15, 1988, data from 762 respondents was examined overall to determine what tables of data would be needed by the Department of Administration. It was decided, due to the relatively small number of responses that had not been received, that music coordinators should be notified in schools where responses had not been received as a follow-up instrument mailing.

Items from the survey sections, which were replicated from the 1980 and 1985 instruments, can be examined for reliability and change over time. For instance, data from 1980 to 1985 showed similar yet consistent change in the amount of time which classroom teachers taught music. In 1980, classroom teachers taught music an average of 12 minutes per week. In 1985, that figure had decreased to an average of nine minutes per week. One conclusion from that data is that as employment of music specialists increased, the role and time for music instruction by the classroom teacher decreased.

Sampling error may have occurred because, although the number in the sample was large, the nature of the respondents being surveyed was very diverse. Music educators surveyed were full time and part time employees teaching classroom, band, orchestra, and vocal music. They have a wide range of teaching experiences and have taught a varying number of years.

Definitional error may occur when teachers are asked the wrong questions about material for which they have had training or expertise. For instance, the test Itembank questions may not have seemed relevant to some music educators who responded to the survey.

Survey Results

The following data represent information compiled from survey respondents:

Section A. Staffing/Course Offerings
(Completed by All Respondents)

1. Percentage of employment as a music teacher:

   84.3% Full-Time Music Teacher (100%)
   13.0% Part-Time Music Teacher (50%-99%)
   01.9% Part-Time Music Teacher (Less than 50%)

2. Percentage of which grade levels are taught in music

   71.9% Elementary
   70.7% Middle School/Junior High
   48.8% Senior High

3. Percentage of teaching assignment that is allocated at each level:

%	Elementary	Middle/Junior High	Senior High
less then 10 %	2.3	4.2	4.6
10-19	6.5	11.3	11.5
20-29	8.9	16.3	16.3
30-39	10.9	16.5	17.5
40-49	7.1	11.7	11.3
50-59	7.9	8.1	9.4
60-69	5.0	6.5	5.0
70-79	2.6	4.6	4.6
80-89	3.6	2.7	3.1
90-100	45.2	18.2	16.8

4. Music course availability for K-12 students:

KNOWING ABOUT, LISTENING TO, AND READING MUSIC:	Elementary %	Middle/Jr. High %	Senior High %
Classroom Music (General)	90.7	74.0	5.3
Music Fundamentals	48.8	38.0	16.8
Music Dictation	25.0	14.1	9.1

PERFORMING MUSIC:	Elementary	Middle/Jr. High	Senior High
Concert Band	62.9	78.4	81.8
Jazz Band	2.8	35.8	65.2
Marching Band	2.3	26.7	65.7
Strings	23.1	21.2	20.5
Orchestra	15.5	19.7	20.7

	Elementary	Middle/Jr. High	Senior High
Guitar/Folk Instruments	22.3	17.9	4.1
Keyboard	18.4	13.2	4.7
Recorders	62.9	10.4	1.2

	Elementary	Middle/Jr. High	Senior High
Concert Choir	33.4	68.8	76.9
Madrigal	9	7.4	32.3
Pop Choir	1.4	15.8	42.6
Swing Choir	1.1	9.1	28.4

	Elementary	Middle/Jr. High	Senior High
Individual Lessons	42.6	51.5	51.5
Group Lessons or Sectionals	47.6	56.2	54.0
Other Ensemble	5.3	11.7	23.8

5. Percentages at which grade level music instruction begins and through which grade level music instruction is offered.

KNOWING ABOUT, LISTENING TO, AND READING MUSIC:	Instruction Offered Beginning at Grade: GRADE:%	Instruction Offered Through Grade: GRADE:%
Classroom Music (General)	K: 55.8	8: 45.7
Music Fundamentals	K: 25.2	8: 17.7
Music Dictation	1: 34.7	8: 7.4

PERFORMING MUSIC:	Instruction Offered Beginning at Grade: GRADE:%	Instruction Offered Through Grade: GRADE:%
Concert Band	5: 57.1	12: 84.2
Jazz Band	9: 22.6	12: 66.0
Marching Band	9: 25.2	12: 66.9

	Instruction Offered Beginning at Grade: GRADE:%	Instruction Offered Through Grade: GRADE:%
Strings	5: 11.8	12: 22.8
Orchestra	5: 7.8	12: 21.8
Concert Choir	7: 32.1	12: 80.6

ANALYZING MUSIC:

	Elementary	Middle/Jr. High	Senior High
Music Theory	28.4	26.5	24.0
Music History	23.7	27.7	11.8
Music Of World Cultures	25.0	20.4	6.7
Music Appreciation	32.4	35.5	11.8

CREATING MUSIC:

	Elementary	Middle/Jr. High	Senior High
Arranging	3.3	2.5	6.0
Music Composition	12.8	8.4	8.4
Improvisation	11.0	7.7	16.3
Synthesizers/ Computers	13.7	16.3	15.8

CREATING MUSIC:	Instruction Offered Beginning at Grade: GRADE:%	Instruction Offered Through Grade: GRADE:%
Music Composition	1: 3.3	12: 8.5
Improvisation	1: 6.2	12: 16.7
Synthesizers/ Computers	7: 4.3	12: 14.1
Independent Study	9: 5.7	12: 17.7

	Instruction Offered Beginning at Grade: GRADE:%	Instruction Offered Through Grade: GRADE:%
Music Fundementals	1: 8.4	12: 12.6
Special Projects	1: 2.5	12: 7.8
Gifted/Talented	1: 3.2	12: 9.6

MUSIC AND OTHER DISCIPLINES:	Instruction Offered Beginning at Grade: GRADE:%	Instruction Offered Through Grade: GRADE:%
Fine Arts	K: 4.0	12: 9.2
Humanities	11: 4.8	12: 13.0
Other Courses Not Listed	3.3%	------

	Instruction Offered Beginning at Grade:	Instruction Offered Through Grade:
	GRADE:%	GRADE:%
Madrigal	10: 11.2	12: 28.0
Pop Choir	9: 17.5	12: 42.0
Swing Choir	9: 10.3	12: 27.5

	Instruction Offered Beginning at Grade:	Instruction Offered Through Grade:
	GRADE:%	GRADE:%
Individual Vocal or Instrumental Lessons	5: 35.4	12: 51.0
Group Vocal or Instrumental Lessons	5: 40.4	12: 52.2
Other Ensembles	9: 7.4	12: 22.5

	Instruction Offered Beginning at Grade:	Instruction Offered Through Grade:
ANALYZING MUSIC:	GRADE:%	GRADE:%
Music Theory	1: 11.3	12: 24.7
Music History	1: 9.3	12: 14.0
Music of World Cultures	1: 9.7	12: 9.3
Music Appreciation	K: 14.6	12: 14.2

6. Percentage of instruments or sound production devices available for music instruction:

89.7%	Mallet Instruments
80.6%	Keyboards
72.1%	Recorders
44.2%	Synthesizers or Samplers
39.4%	Guitars
34.0%	Folk Instruments
16.8%	Other

7. Accessibility to a computer dedicated for music instruction with students:

44.0%	Yes
53.9%	No

8. Present use of computers for those who have access to them for music instruction with students:

27.1%	Word Processing
26.0%	Music Composition and Theory
25.9%	Recordkeeping and Management
18.8%	Data Management
13.1%	Testing-Assessment of Student Achievement
06.2%	Producing Additional Parts for Music Scores
06.0%	Other

9. Proposed use of computers for those who do not presently have access to a computer for music instruction with students:

33.1%	Recordkeeping and Management
32.4%	Music Composition and Theory
30.2%	Testing-Assessment of Student Achievement
25.9%	Word Processing
17.6%	Data Management
17.4%	Producing Additional Parts for Music Scores
06.1%	Other

Minnesota Test Itembank

The Office of Assessment and Program Evaluation of the Minnesota Department of Education is developing a computerized test Itembank in music education. It will contain test items which will be available to Minnesota music educators from which to measure student success in mastering a district's music learner outcomes. The Itembank will help music educators evaluate what they teach and is a tool designed to provide information to improve music teaching and learning. The Itembank will be indexed to correspond to the new statewide curriculum publication, *Model Learner Outcomes in Music Education.* This part of the survey sought opinions regarding interest in using such a bank once it becomes available.

10. Once the bank of test items is available, would you use it to assess or evaluate student achievement in music?

76.1%	Yes
11.7%	No

11. Would you use a bank of test items to assess or evaluate student achievement in your school if you received inservice training on how to use it?

82.8%	Yes
07.2%	No

12. If you will use a bank of test items, how would you use it to assess or evaluate student achievement in your school if you had the following :

69.0%	Test booklets for specified grade levels with auditory tapes of recorded music samples
65.6%	Optional paper-pencil test items with auditory stimuli (recorded music samples supplied to the teacher)
28.9%	Optional paper-pencil test items for which a teacher may determine and supply music samples
20.9%	Optional paper-pencil test items without auditory stimuli (recorded music samples supplied to the teacher).
17.3%	Test booklets for specified grade levels without auditory tapes of recorded music samples

Section B. Music Curriculum

13. Does your district have a written music curriculum either adopted from the state curriculum or designed by your district?

K-6 or Elementary	76.7% Yes	23.9% No
5-8 or Jr. High/Middle	71.4% Yes	28.3% No
9-12 or Senior High	66.3% Yes	33.5% No
K-12 Music Curriculum	65.1% Yes	34.4% No

14. Would you revise or expand your district music curriculum if you received inservice training or assistance?

39.2%	Yes, Would Revise
21.4%	Yes, Would Expand
09.5%	No, Would Not Revise
01.6%	No, Would Not Expand

15. If you answered yes to an item above please answer this question. Do you or would you include the following components in your curriculum?

76.4%	Performing Music (singing, playing instruments, moving, and/or conducting)
75.8%	Listening to Music
68.0%	Knowing About Music (memorizing music or recalling facts)
66.2%	Reading and Writing Music
62.4%	Making Musical Judgments (evaluating music)
61.5%	Creating Music (composing, arranging, and/or improvising)
59.3%	Analyzing Music Theoretically, Historically, and/or Culturally

Section C. Administrative Responsibilities

16. Are you given release time to serve as your district's music coordinator or music contact person?

17.1%	Yes (go to item 17)
82.9%	No (skip to item 18)

17. Do you share information and materials sent from the Minnesota Department of Education on a regular basis with your music staff?

92.8%	Yes
07.2%	No

18. On the average, how many hours per week are you allocated for administrative responsibilities as music coordinator or music contact teacher?

90.6%	Less than 2 hours per week
04.7%	2-4 hours per week
01.6%	5-7 hours per week
02.8%	8 hours or more per week

19. Does your school district provide live music performances?

50.6%	Yes
05.5%	No

20. Does your school district release students to participate in field trips for musical performances?

52.5%	Yes
03.4%	No

21. What percentage of the total student body is enrolled in music?

%	Elementary	Middle/Jr. High	Senior High
Less than 10%	00.4%	00.1%	00.4%
10-29%	00.9%	01.1%	09.0%
30-49%	01.1%	05.4%	17.9%
50-69%	01.5%	11.8%	10.2%
70% or More	46.6%	26.0%	04.6%

22. How does your district evaluate students in music?

53.6%	Participation
52.4%	Effort
51.5%	Achievement
45.9%	Attendance
07.8%	Other

23. Do students in your district receive grades in music that are equivalent in weight to other subject areas of the curriculum?

	EQUAL WEIGHT	NOT EQUAL WEIGHT
Elementary	25.7%	20.3%
Middle School	19.7%	10.2%
Junior High	29.4%	11.7%
Senior High	32.9%	12.5%

Section D. Elementary Responsibilities

24. On the average, how many minutes per week does each student receive instruction from a music specialist (certified music teacher) in your building?

4.3%	0-30	minutes per week
20.4%	31-60	minutes per week
26.1%	61-100	minutes per week
08.4%	101-130	minutes per week
02.9%	Over 130	minutes per week

25. On the average, how many minutes per week does each student receive music instruction from an elementary classroom teacher in your building?

53.1%	0-30	minutes per week
02.5%	31-60	minutes per week
02.7%	101-130	minutes per week
00 .6%	Over 130	minutes per week

26. On the average, what is the total number of students that you teach from Monday to Friday, counting each student every time he or she enters the classroom?

15.2%	0-399	Different students Monday to Friday
20.1%	400-799	Different students Monday to Friday
15.5%	800-1199	Different students Monday to Friday
13.5%	1200 +	Different students Monday to Friday

27. Which teaching methods, approaches, or instructional resources do you currently use to instruct elementary classroom music?

46.9%	Commercially Published Music Texts
37.6%	Orff
33.1%	Kodály
13.9%	ETM (Education Through Music)
11.2%	Dalcroze
07.8%	Other
07.4%	Comprehensive Musicianship
05.0%	Gordon
00.5%	Manhattanville

Section E. Secondary Responsibilities

28. Does your school district have a fine arts requirement for graduation?

13.9%	Yes
54.6%	No

29. What is the maximum number of credits that a student may receive toward graduation for successful completion of music classes? (For respondents in three-year secondary schools only)

12.4%	0-3	of 15 required credits by the state
06.7%	4-6	of 15 required credits by the state
01.1%	7-9	of 15 required credits by the state
01.4%	10 +	of 15 required credits by the state

For respondents in four-year secondary schools only:

08.1%	0-3	of 20 required credits by the state
11.1%	4-6	of 20 required credits by the state
06.2%	7-9	of 20 required credits by the state
04.2%	10 +	of 20 required credits by the state

Conclusions:
Staffing: Elementary

The majority of Minnesota's elementary schools are likely to have the services of a full-time music specialist. The average amount of music instruction time by a music specialist is 61-100 minutes per week. Although 20.1% of the elementary music specialists instructed 400-799 students per week, and 15.5% of elementary music specialists instructed 800-1199 students per week, there are still many school districts in Minnesota that are not in compliance with the Pupil-Teacher Staffing Rule of 240 (an average maximum of 240 students per day).

Information from this survey was categorized by six different population strata. They are as follows:

Strata	I	Large Cities (Minneapolis, St. Paul, Duluth)
Strata	II	Suburban
Strata	III	School District Enrollments of 2000 +
Strata	IV	School District Enrollments of 1000-1999
Strata	V	School District Enrollments of 500-999
Strata	VI	School District Enrollments of 1-499

From the response to question #26 of the questionnaire, school districts in Strata II, III, IV, and V show the most occurrence of noncompliance with the Rule of 240.

Of those responding:

Strata	II	indicate a 33.3% noncompliance rate
Strata	III	indicate a 30.6% noncompliance rate
Strata	IV	indicate a 18.9% noncompliance rate
Strata	V	indicate a 25.5% noncompliance rate

Proper steps need to be taken to ensure that **all** of Minnesotas school districts are in compliance with this state law. Music educators should be instructed as to the proper procedures necessary in reporting school districts that do not meet state compliance laws. Music educators also need to be made aware of their rights and responsibilities in reporting those districts not in compliance, to ensure that adequate music instruction is provided for every student in the Minnesota public schools.

Methods of Instruction

Of the respondents teaching music at the elementary level, the most common resource for instruction is through the use of commercially published music texts (46.9%), followed closely by Orff (37.6%), and Kodály (33.1%).

The charts below represent methods used for music instruction by (A) full-time music educators (100%), (B) part-time music educators (50-99%), and (C) part-time music educators (less than 50%):

METHODS	A (FULL TIME: 100%)
Commercially published texts	27.5%
Orff	22.9%
Kodály	20.4%
Education Through Music (ETM)	08.7%
Dalcroze	07.4%
Other	05.1%
Comprehensive musicianship	04.3%
Gordon	03.3%
Manhattanville	00.3%

METHODS	B (PART-TIME: 50-99%)
Commercially published texts	35.2%
Orff	22.5%
Kodály	19.2%
Education Through Music (ETM)	07.1%
Comprehensive musicianship	06.6%
Dalcroze	03.8%
Other	03.3%
Gordon	02.2%
Manhattanville	----

METHODS	C (PART-TIME: LESS THAN 50%)
Commercially published texts	35.0%
Orff	25.0%
Kodály	20.0%
Education Through Music (ETM)	05.0%
Comprehensive musicianship	----
Gordon	----
Manhattanville	----
Other	----

Survey results indicate a great deal of consistency in methods used for music instruction at the elementary level. The use of commercially published texts remain very consistent among part-time music educators (50-99%), part-time music educators (less than 50%). Full-time (100%) music educators also make use of commercially published texts, but to a lesser degree. To suggest that these music textbooks are "solely" used for music instruction would be unjust, because one may question their usefulness in the classroom. How are they used? Do they fulfill all aspects of the music curriculum? Are they used primarily as songbooks?

Likewise, there is a strong commitment to Orff, Kodály, and Education Through Music (ETM) among Minnesota elementary music educators. Perhaps further studies will focus on the uses of each method for music instruction, as this information would be more beneficial in determining which methods are used for teaching certain aspects of the music curriculum.

Computer Use

Access to computers dedicated for music instruction is fairly even throughout the study, as 44% have them available and 53.9% do not have them available.

Of those who do have access to computers for music instruction, the majority of the time they are used primarily for word processing (27.1%), as well as music composition and theory (26.0%).

Of those respondents who do not have access to computers for music instruction, they have indicated proposed uses in the following manner: (33.1%) recordkeeping and management, and (32.4%) music composition and theory.

Computers are sophisticated machines which can be useful in areas other than drill and practice, word processing, and recordkeeping. In view of both positions, the survey results indicate that music composition and theory remain an area of high priority for the use of computers in music education programs.

Computers already play a significant role in the development of musical compositions among our technologically advanced society. It is imperative that we as music educators take advantage of this technology and incorporate its use into our own discipline. Computers represent creative modes for instruction in compositional technique, analytical skill development, and increased opportunities for self-expression.

Test Itembank

The data from this part of the survey clearly indicates overwhelmingly positive support of the test Itembank for use in assessment and evaluation of student achievement in music.

This overwhelming support for a test Itembank suggests that music educators in Minnesota are very interested in providing music education programs of the highest quality for their students, however, the use of this test Itembank would depend heavily on inservice training provided by the Minnesota Department of Education.

The test Itembank would be most useful and successful if it were to provide test booklets (including optional paper-pencil test items) with auditory tapes of recorded music examples supplied to each teacher.

Curriculum:
Knowing About, Listening To, and Reading Music

Instruction in these areas, including classroom music (general) and music fundamentals is offered at the kindergarten level and continues through grade twelve, however, courses in these areas at the secondary level are most uncommon.

Of the six population strata mentioned earlier (see Conclusions-Staffing), Strata II (Suburban) is less likely to offer classroom music at the kindergarten level. The survey results here would suggest that most suburban schools do provide classroom music, but through classroom teachers rather than music specialists. Music Fundamentals are taught through grade nine in the Strata I schools, whereas in Strata II through Strata VI, the majority of instruction in this area ends at grade eight.

Music Dictation is offered at the first grade and continues through grade twelve. This data shows a noticeable decline at the Middle/Jr. High and Senior High levels. The survey results indicate very little music dictation skills are offered between grades 8-11 in all six population strata, although 13 percent of the respondents in Strata I did indicate some inclusion at grade ten. This would be an area in which computer usage would be a real asset in developing the skills of reading and scribing (writing) music notation.

Performing Music

In the areas of concert band, strings, orchestra, concert choir, individual lessons, and group lessons or sectionals, we find the most consistency in performance opportunities from the elementary grades through senior high.

Increased performance opportunities in madrigal, pop choir, swing choir, jazz band, marching band and other ensembles are found most commonly in senior high rather than junior high/middle schools.

Instrumental Music

In Strata II through Strata VI, concert bands begin at grade five, while in Strata I they begin at grade four. All six population strata indicate strong support for jazz band beginning at grade seven.

Marching bands offer the greatest diversity in implementation. For Strata I through Strata III, marching bands begin at grade nine, while in Strata IV through Strata VI they begin at grade seven. It is interesting to note that Strata VI indicated the most support for beginning marching band at grade seven (39.6%), followed closely by Strata V (37.4%) and Strata IV (33.3%). Support for beginning marching bands at grade nine were indicated by these results: Strata I (75%), Strata II (46.8%), and Strata III (38.7%). These results suggest a strong rallying support for the hometown marching band from school districts with enrollment of 1999 students or less.

String programs in Strata I, II, III, IV, and VI generally begin at grade four, while Strata IV begins at grade three. All population strata continue their programs through grade 12, however, string programs in Strata VI are much less likely to continue than those of the other strata. Since Strata VI school enrollments are from 1-499 students, suggested reasons for a decline in maintaining a string program could include budgetary concerns, length of school day, and numbers of students.

Choral Music

Concert choirs are most likely to be implemented at grade five in Strata II through Strata V, while Strata I and Strata VI indicate concert choirs beginning at grade seven.

Madrigals are often begun at grade nine in Strata I, V, and VI, while Strata II, III, and IV begin at grade ten.

Pop choirs and swing choirs achieve the most concentration beginning at grade nine in all six population strata.

Analyzing Music

Music instruction involving music theory, music history, music of world cultures, and music appreciation are offered from elementary (K) through secondary (12) schools in Minnesota.

While music theory remains fairly consistent in all levels of instruction (K-12), and consistency in music history, music of world cultures, and music appreciation remains consistent between elementary and junior high/middle schools; sharp declines in the later four content areas are noticeable between the junior high/middle and senior high curriculums. This data represents a significant difference between the decrease in analyzing music and the increase in performance opportunities at the senior high level.

Creating Music

There is an extremely noticeable difference between this curricular area and the others presented in this study. Among those surveyed, a vast majority of respondents offer very little instruction in the areas of arranging, music composition, and improvisation.

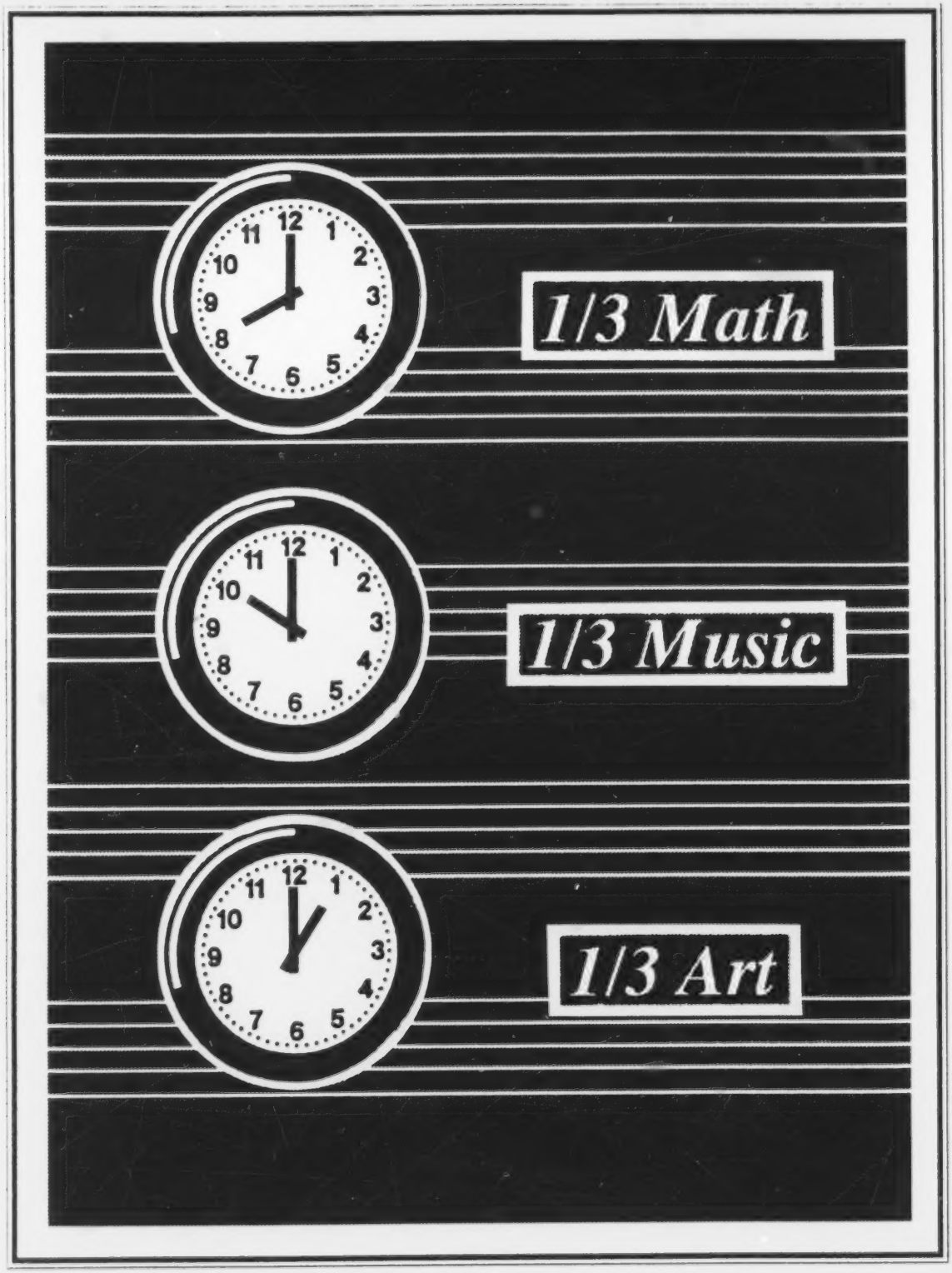
Inservice opportunities, either through the Minnesota Department of Education, National and regional conferences, and through the Minnesota Music Educators Association's conventions.

As music educators, we must always be concerned about the sociological implications of society on our teaching, as we are often asked to defend our programs in lieu of budget cuts and the concern for getting back to the basics. Arranging, music composition, and improvisation are basics in music education that help to develop creativity and self-expression in our students. These are the elements involved in creating music, but far too often we have misrepresented creating music as performing music.

In determining the direction of today's music education programs, we must alter our current views of music performance to incorporate these elements of creating music.

To achieve successful educational programs in arranging, music composition, and improvisation, partnerships between music organizations must exist. Dialogue must be shared between music organizations to reach a common understanding on how to best approach these educational needs for our students. Once communications have begun and program needs have been discussed, effective programs can be implemented to address these "creative" curricular needs.

EDUCATION LAWS



RULES AND REGULATIONS

BEST COPY AVAILABLE

This section includes education laws and State Board of Education rules pertaining to education and music education, pertinent for your review. Please note that areas affected by music education are in bold- face.

Excerpts From Education Laws
1989 Edition

124A.27 RESERVED REVENUE FOR CERTAIN PROGRAMS.

Subd. 1. **Requirements**. An amount equal to 2.20 percent of the basic revenue under section 124A.22, subdivision 2, shall be reserved and may be used only to provide one or more of the programs enumerated in this section. The school board shall determine which programs to provide, the manner in which they will be provided, and the extent to which other money may be used for the programs. Except for the requirements of sections 124A.28 and 124A.29, the remaining general education revenue under section 124A.25 may be used to provide one or more other programs enumerated in this section.

Subd. 2 and 3 (Not applicable)

Subd. 4. Arts Education. A school board may use the reserved revenue to provide a variety of arts education programs for its pupils and staff. The programs may involve staff development, curriculum offerings, and arts activities for all forms of creative and artistic endeavors.

Subd. 5. **Chemical Abuse Prevention**. A school board may use the reserved revenue to offer a program to prevent chemical abuse among pupils in public and nonpublic schools and technical institutes.

Subd. 6. Gifted and Talented. A school board may use reserved revenue to offer programs for gifted and talented pupils.

Subd. 7. **Interdistrict Cooperation to Expand Curriculum**. A school board may use the reserved revenue to expand curricular offerings in secondary mathematics, secondary science foreign languages, computer usage, and other programs recommended by the state board by entering into cooperation agreements with other school boards. The agreements shall emphasize instruction and minimize administrative costs.

Subd. 8. **Programs of Excellence**. A school board may use the reserved revenue for a secondary academic program designated by the commissioner of education as a program of excellence. The commissioner shall establish criteria for the programs of excellence and may approve applications of not more than 100 nonresident pupils to attend the programs full time. The district of attendance may count a pupil attending a program as a resident pupil for the purpose of determining aids and levies.

Subd. 9. Summer Programs. A school board may use the reserved revenue to provide summer instructional programs that are offered for credit or required for graduation or that provide academic enrichment or remediation. The reserved revenue may not be used for recreational activities, crafts, hobbies, or any other classes of a similar nature. Summer programs for a handicapped pupil shall relate to the pupil's individual education plan.

Planning, Evaluation, and Reporting Process

Article 8, Section 18. 126.661. PER DEFINITIONS

Subd. 3. **Learner Outcome**. "Learner Outcome" means a specific educational goal of the curriculum.

Subd. 6. **PER Process**. "Planning, Evaluating, and Reporting Process" or "PER Process" means a process, as described in sections 18 to 23 and 126.67, to establish a cycle for curriculum identification, implementation, review, and improvement that is reported to the community and the state.

Article 8, Section 19. 126.662 PER FINDINGS

The legislature finds that a process is needed to facilitate decisions by school boards and communities concerning education curriculum planning, evaluation of curriculum, evaluation for improvement of instruction, and determination of the services that can or should be provided by institutions, such as the family, private, or public education.

Article 8, Section 20. 126.663 PER CURRICULUM ACCOUNTABILITY AND IMPROVEMENT PROCESS

Subd. 2. **Learner Outcomes**. The state board of education, with the assistance of the state curriculum advisory committee and the office on educational leadership shall identify and adopt learner goals, essential learner outcomes, and integrated learner outcomes for curriculum areas, under section 120.101, subdivision 6, and for career vocational curricula. Learner outcomes shall include thinking and problem solving skills.

Subd. 3. **Model Learner Outcomes**. The department shall develop and maintain model learner outcomes in state board-identified subject areas, including career vocational learner outcomes. The department shall make learner outcomes available upon request by a district. Learner outcomes shall be for pupils in kindergarten to grade 12. The department shall consult with each of the public postsecondary systems and with the Higher Education Coordinating Board in developing model learner outcomes appropriate for entry into postsecondary institutions. Learner outcomes shall include thinking and problem solving skills.

Article 8, Section 21. 126.664 TECHNICAL ASSISTANCE

The Commissioner of Education shall make technical assistance for planning and evaluation available to school districts. The department shall collect the annual reports from districts, as provided in section 14, subdivision 4, and shall make these reports available, upon request, to any person. If requested, the department shall provide technical assistance to a district developing methods for measuring group or individual pupil progress.

Article 8, Section 23. 126.666. SCHOOL DISTRICT PROCESS

Subd. 1. **Adopting Policies**. A school board shall adopt each year a written PER policy that includes the following:

1) district curriculum goals;
2) **learner outcomes for each subject area at each grade level that include the essential learner outcomes adopted by the state board under section 11, subdivision 2.**
3) **a process for evaluating each student's progress toward attaining learner outcomes and for identifying strengths and weaknesses of the curriculum;**
4) a system for establishing a review cycle for all curriculum;
5) curriculum and instruction improvement plans; and
6) an instruction plan that includes education effectiveness processes developed according to section 121.608 and integration of curriculum and technology developed under section 129B.33.

Subd. 4. **Report**. By October 1 of each year, the school board shall adopt, using state board standard reporting procedures, a report that includes the following:

1) learner outcomes adopted for that year;
2) results of local assessment data, and any additional test data;
3) the annual school district improvement plans; and
4) information about progress that has been made toward the improvement plans that were previously adopted by the board.

The school board shall publish the report in the local newspaper with the largest circulation in the district or by mail. The report shall be available for inspection by the public. A copy of the report shall be sent to the commissioner by October 15 of each year.

Subd. 5. Biennial Evaluation Assessment Program. At least every two years the report shall include an evaluation of the district testing programs, according to the following:

1) written objectives of assessment program;
2) names of tests and grade levels tested;
3) use of test results; and
4) implementation of assurance of mastery program.

Article 8, Section 24. Minnesota Statutes 1986, Section 126.67, is amended by adding a subdivision to read:

Subd. 2b. **District Assessments**. As part of the PER process, each year a district shall, in at least three grades, conduct assessments among at least a sample of pupils for each subject area in that year of the curriculum review cycle. The district's curriculum review cycle shall not be more than six years. Assessments may not be conducted in the same curriculum area for two consecutive years. The district may use tests from the assessment Itembank, the local assessment program developed by the department, or other tests. As they become available, districts shall use state developed measures to assure state progress toward the state core curriculum. Funds are provided for districts that chose to use the local assessment program or the assessment Itembank.

Subd. 3. **Participation of Statewide Assessment Program**. Each district shall participate in the statewide assessment sampling process at least once every three years to provide normative data. Each year the department shall determine which districts shall participate and which curriculum areas shall be assessed.

Subd. 5. **Assessment Itembank**. The department shall maintain an assessment Itembank to provide assessment items that are designed to measure pupils' attainment of state **essential** learner outcomes and specific learner outcomes of an individual school or district.

Subd. 5A. **Additional Tests**. The department shall maintain additional tests for at least three grade levels. The tests shall be designed to measure the progress of individual pupils toward the core curriculum areas of **communications, mathematics, science, and social studies**. The department shall make the tests available for a department's local assessment program.

Subd. 6. **Additional Testing**. The department upon written agreement with local school districts may perform additional testing and evaluation of students. The department may collect a reasonable fee not to exceed services as a part of the assessment Itembank program to public and private entities outside of the state.

Money from the sale of these products and services is annually appropriated to the department for the improvement of assessment measures within Minnesota.

Chapter 463, Article 8, 1984:

Section 8. 123.7431 AID FOR PLANNING, EVALUATION, AND REPORTING PROCESS

Subd. 1. **Eligibility.** Each school district which completes the planning, evaluation, and reporting process pursuant to the requirements of sections 123.741 and 123.742 and which receives approval from the commissioner of education is eligible to receive state aid. An eligible school district shall receive $1 times average daily membership for the applicable school year. No district which is eligible for aid shall receive less than $1,500.

Subd. 2. **Payment of Aid.** The department of education shall pay aid to a district within 30 days of approving the district planning, evaluating, and reporting process.

Office of the Revisor of Statutes

Administrative Rules

TITLE: Adopted Permanent Rules Relating to General Education Program Requirements

AGENCY: Department of Education

MINNESOTA RULES: Chapter 3500

CHAPTER 3500

STATE BOARD OF EDUCATION

PROGRAM REQUIREMENTS FOR PUBLIC SCHOOLS

MINIMUM REQUIREMENTS FOR ELEMENTARY AND SECONDARY SCHOOLS

3500.0500 GENERAL EDUCATIONAL PROGRAM REQUIREMENTS

Subp. 3. **Evaluation of pupil growth and progress**. Each district shall provide a testing program for the purpose of measuring pupil growth and for curriculum evaluation.

The schools shall use an acceptable system, in accord with local administrative policy, for grading and making reports to parents.

MS s 121.11 subd. 7

3500.0550 MULTICULTURAL AND GENDER-FAIR CURRICULUM

Effective June 1, 1990, school boards must adopt a plan to assure that curriculum in the district will be multicultural in nature and gender-fair. The PER Committee must be involved in plan development to determine the manner in which multicultural and gender-fair concepts are to be incorporated into curriculum goals, learner outcomes, and evaluation processes. Excerpts from this State Board rule follow:

Subp. 1. **Establishment of a Plan**. The school board in each district shall adopt a written plan to assure that curriculum developed for use in district schools establishes and maintains an inclusive educational program.

Subp. 2. **Specifications for the Plan**. The plan must:

A. address the manner in which the multicultural and gender-fair concepts in Subpart 1, items A, B, and C, are to be incorporated into the curriculum goals, learner outcomes, and evaluation processes established in the districts;

B. determine the extent to which the district curriculum advisory committee established by Section 126.666, Subdivision 2, will be involved in implementing this part;

C. include evidence of substantive involvement by women, persons of color, and handicapped persons in the development of the plan. In communities with no persons of color, the district shall utilize resource people available in the region, state, or nation whenever the plan is developed, reviewed, or revised;

D. include specific goals, objectives, and implementation timelines for the curriculum processes, content, and materials needed for each of the areas in Subpart 1; and

E. include procedures for systematic monitoring and evaluation of the plan.

3500.0600 GENERAL STAFF REQUIREMENTS.

Subp. 3. **Teacher's lunch period**. Each teacher shall be provided with a duty free lunch period, scheduled according to school board policy.

MS s 121.11 subd. 7

3ST500.1050 DEFINITIONS FOR PUPIL FEES.

Subp. 3. **Co-curricular**. "Co-curricular" means those portions of the school-sponsored and directed activities designed to provide opportunities for pupils to participate in such experiences on an individual basis or in groups, at school and at public events, for improvement of skills. Co-curricular activities have one or more of the following characteristics:

A. are for credit or required for graduation;

B. are conducted at regular and uniform times during school hours, or if at times other than school hours, are established by school authorities;

C. are directed or supervised by instructional staff in a learning environment similar to that found in courses offered for credit; and

D. are primarily or totally funded by public monies for general instructional purposes under direction and control of the local board of education. Any deficits resulting from these activities are always subsidized by general school funds.

Subp. 4. **Non-curricular**. "Non-curricular" activities means those activities that include all direct and personal service for public school pupils for their enjoyment that are managed and generally operated under the guidance of an adult or staff member. Non-curricular activities have all of the following characteristics:

A. are not for credit or required for graduation;

B. are conducted for the most part during other than school hours, or if partly during school hours, at times agreed by the participants, and approved by school authorities;

C. the content of the activities is determined primarily by the interests of the student participants and their parents with only the guidance of the staff member or other adult; and

D. with the possible exception of direct costs of any salaries and indirect costs of the use of school facilities, the activity is self-sustaining as all other expenses are met by dues, admissions, or other pupil fund raising events

Subp. 5. **Extracurricular**. "Extracurricular" has the same meaning as non-curricular.

Subp. 6. **Supplementary**. "Supplementary" has the same meaning as non-curricular.

Subp. 7. **Regular school day**. "Regular school day" means that which is defined in part 3500.1500 for middle and secondary pupils and in part 3500.1200 for elementary pupils.

MS s 121.11 subd. 7

3500.1060 LEARNER GOALS.

Subpart 1. **Definition**. Learner goals are a series of statements that describe the knowledge, skill, processes, values, and attitudes that a learner can expect to achieve as a result of active participation in K-12 public education. They are based on the presumed current and future intellectual, social, emotional, physical, and career/vocational needs of students and adults in contemporary society.

Subp. 2. **Learner goals**. Each district shall use the learner goals contained below as the basis for defining program level learner outcomes that are directly reflected in the district's course and program offerings.

A. To effectively participate in learning activities, each learner will:

(1) master reading literacy to gather information and data, gain perspective and understanding, and as a leisure time activity;
(2) master writing to explain, describe, and express a point of view and feelings;
(3) master listening to gather information and data and gain perspective and understanding;
(4) master speaking to explain, describe, express a point of view and feelings, and to discuss an issue;
(5) master numerical literacy to apply mathematical functions to life situations;
(6) master the use of a variety of tools, including electronic technology, to enhance learning;
(7) master viewing and observing to gather information and data, and gain perspective and understanding; and
(8) **apply skills in self-expression through visual and performing arts**.

B. To provide a foundation for meaning in life, each learner will accumulate and apply knowledge and develop the understanding to:

(1) participate in lifelong learning;
(2) live within local, state, national, and world political and social structures;
(3) examine personal beliefs and values and their relationship to behavior;
(4) make ethical and moral decisions;

(5) be a responsible citizen of the community, nation, and world;
(6) practice stewardship of the land, natural resources, and environment;
(7) know the impact of human life on nature and the impact of natural phenomena on human life;
(8) **express self through artistic creation**;
(9) know career options and the general education requirements of each;
(10) know world and national economic conditions to make informed decisions on consumer products, occupations, and career needs and use of resources;
(11) select or prepare for a series of occupations that will personally satisfy and suit one's skills and interests;
(12) manage personal affairs;
(13) understand the physical world using systematic problem-solving strategies;
(14) communicate and relate effectively in a language and about a culture other than one's own; and
(15) know the importance of geographic location in the functioning of contemporary society.

C. To think, decide, resolve issues, and meet needs creatively, each learner will be able to:

(1) compare, differentiate, and relate information and facts and apply knowledge;
(2) combine various facts, situations, and theories to formulate new and original hypotheses or to develop new solutions;
(3) **critique and make judgments about materials, conditions, theories, and solutions;**
(4) **generate and value creative alternatives**; and
(5) apply the concepts and processes of sciences.

D. To value, understand, and accept human interdependence, each learner will be able to:

(1) seek interactions and feel comfortable with persons who are different in race, religion, social level, or personal attributes;
(2) understand the basic interdependence of the biological and physical resources of the environment;

(3) understand the interrelationships among complex organizations and agencies in modern society;
(4) understand society's responsibility for dependent persons of all ages in a manner consistent with both their growth and development needs and the needs of society; and
(5) understand how the citizens of the United States are geographically and socially connected to people and places in other parts of the world.

E. **To value, understand, and accept the diversity of humankind, each learner will be able to:**

(1) base actions and decisions on the knowledge that individuals differ in many ways;
(2) base actions and decisions on the knowledge that values and behaviors differ from one social group to another;
(3) base actions and decisions on the understanding that lifestyles and behaviors reflect the value system of the societies in which they are learned;
(4) judge other's actions with an understanding of the personal and social context of that action;
(5) accept that there is more than one way of being human;
(6) base actions and decisions on the understanding that as individuals move from one society to another they can learn lifestyles and can learn to behave appropriately in different social contexts; and
(7) act on the belief that human behavior is influenced by many factors and is best understood in terms of the context in which it occurred.

F. To address human problems through group effort, each learner will develop the knowledge, skills, values, and attitudes essential to:

(1) act in accordance with a basic ethical framework incorporating the values that contribute to successful community life such as honesty, fairness, compassion, and integrity;
(2) understand the importance of working in groups to achieve mutual goals; and
(3) be able to provide leadership in resolving personal and societal issues.

G. Each learner will be able to effectively resolve conflicts with and among others by:

(1) assuming responsibility to form productive and satisfying relationships with others based on respect, trust, cooperation, consideration, and caring for other persons;
(2) acting on the belief that each individual has value as a human being and should be respected as a worthwhile person; and
(3) resolving conflict in a manner most beneficial to society.

H. Each learner will be able to act on contemporary events and issues with a perspective of their historical origins by:

(1) **understanding the origins, interrelationships, and effects of beliefs, values, and behavior patterns in world cultures;**
(2) **understanding one's own culture and historical heritage through the literary, aesthetic, and scientific traditions of the past;**
(3) being familiar with the ideas that have inspired and influenced humankind; and
(4) **understanding the manner in which heritages and traditions of the past influence the direction and values of society.**

I. Each learner will develop a positive attitude toward self, demonstrated through:

(1) a feeling of positive self-worth, security, and self-assurance;
(2) a willingness to live with one's strengths and weaknesses;
(3) basic understanding of one's own body, its systems and physiology, and a positive attitude toward one's own physical appearance;
(4) understanding that effort to develop a better self contributes to the development of a better society;
(5) understanding that self-concept is acquired by interaction with other people; and
(6) appropriate control or release of emotions.

J. To set and achieve personal goals, each learner will develop the ability to:

(1) select appropriate personal learning goals;
(2) make decisions about one's life;
(3) plan, act, and organize to realize one's goals;
(4) accept responsibility for personal decisions and actions;
(5) work now for goals to be realized in the future; and
(6) select viable alternatives for actions in changing circumstances.

K. To cope with change, each learner will develop the ability to:

(1) initiate appropriate change while respecting existing structures and concepts;
(2) tolerate ambiguity;
(3) **understand that coping with change is a lifelong process;**
(4) understand and accept the changing nature of work and the potential need to change careers several times;
(5) use career information and counseling services to make informed and satisfying vocational choices; and
(6) understand that all knowledge is tentative and that as new discoveries are made the knowledge base grows.

L. To lead a healthy and fulfilling life, each learner will:

(1) assume responsibility for one's own physical and mental health and safety by establishing a daily regime of health behaviors that will maintain mental and physical health and motor fitness;
(2) make informed decisions about health products and services;
(3) make a lifestyle that promotes healthful family living;
(4) understand public health measures and their effect on the individual, family, community, and environment; and

(5) **be able to enjoy play-skill activities that include understanding, cooperation, accepting rules, controlling emotions, following group process, and acquiring self-satisfaction.**

M. To lead a productive life and actively contribute to the economic well-being of our society, each learner will develop the work readiness skills of:

(1) applying the basic skills of communications, computation, and scientific principles to real-life situations in a technological society;
(2) defining and interpreting the nature of the work-force in terms of one's own challenges and opportunities;
(3) leadership and citizenship necessary to succeed as an active agent in a changing work-force;
(4) understanding employment opportunities, job seeking and keeping, and specific work as they relate to transition from school to economic productivity;
(5) **developing pride in good work and expecting quality in products and services; and**
(6) adopting a positive attitude toward work including the acceptance of the necessity of making a living and an appreciation of the value and dignity of work.

3500.1075 PROGRAM LEVEL LEARNER OUTCOMES.

Subp. 1. **Definition**. Program level learner outcomes are a series of statements that define the scope and intended breadth of study of a subject area. They represent the contribution that the subject area makes to the full range of learner goals identified in part 3500.1060.

Subp. 2. **Applicability**.

A. develop K-12 learning experiences which are identified in parts 3500.1150, 3500.1600, 3500.1900, and 3500.2020, in a manner that will provide opportunities for student attainment of the program level learner outcomes in subparts 3 to 10;
B. integrate learning experiences into the programs developed under item A in a manner that will provide opportunities for student attainment of the program level learner outcomes in subpart 11; and

C. use the program level learner outcomes as the basis for identification of their course, unit, and lesson learner outcomes.

Subp. 3. Fine arts. Fine arts includes music, theater, dance, visual art, and media arts.

Opportunities will be provided for each student to learn to:

A. listen, observe, read, write, and move, especially in relation to symbolic and/or nonverbal visual and aural communications;

B. demonstrate artistic expression through production and performance in stages of problem formulation through solution;

C. analyze and understand the relationships among cultures, styles, and historical periods;

D. create, compose, arrange, and improvise through approaches or techniques using artistic media, the body, instruments, and/or the voice;

E. interpret, evaluate, and/or judge artistic works or expressions; and

F. understand and explore career opportunities in the fine arts.

MS s 121.11 subd. 7

SPECIAL REQUIREMENTS FOR ELEMENTARY SCHOOLS

3500.1100 ELEMENTARY SCHOOL CURRICULUM.

Subp. 1. **Common branches**. The following common branches of learning, or subjects, shall be included in grades K to 6 or K to 8 in the elementary curriculum: art; health and safety; language arts, including: media center skills, listening, oral communication, reading and children's literature, written communication, handwriting and spelling; mathematics; music; physical education; science and environmental education; and social studies.

MS s 121.11 subd. 7

3500.1150 REQUIRED OFFERINGS FOR ELEMENTARY SCHOOLS.

Subp. 1. **Curriculum offerings**. The school district in each district, with teacher involvement, shall:

A. offer broad and balanced elementary school curriculum that is appropriate to the developmental levels of the learners in the physical, social, emotional, and cognitive areas;

B. base its curriculum on the philosophy and goals adopted by the school board to incorporate the learner goals in part 3500.1060 and adapted by the board for each elementary school to reflect the individual school needs;

C. design and implement its curriculum, including the course, unit, and lesson learner outcomes for each program and course, in a manner that assists student achievement of the program level learner outcomes in part 3500.1075; and

D. integrate program and unit level learner outcomes from several subject areas in all programs and courses, as appropriate.

Subp. 2. **Required curriculum offerings**. The curriculum offerings listed in this subpart are required curriculum offerings or common branches for kindergarten through the last elementary grade in each elementary school.

A. Communications/language arts, including:

(1) listening/speaking;
(2) reading/writing;
(3) children's literature; and
(4) language study: structure and meaning.

B. Mathematics.

C. Art, including:

(1) observing;
(2) producing; and
(3) valuing and judging.

D. Music, including:

(1) describing sounds;
(2) producing sounds; and
(3) organizing sounds.

E. Science, including:

(1) earth science;
(2) life science;
(3) physical science; and
(4) process skills.

F. Social studies from local to global, including:

(1) anthropology;
(2) economics;
(3) geography;
(4) history;
(5) political science;
(6) psychology; and
(7) sociology.

G. Physical education, including:

(1) body management;
(2) motor and physical fitness; and
(3) motor skills.

H. Health, including:

(1) personal health;
(2) mental health;
(3) growth and development;
(4) chemical and substances use and abuses;
(5) nutrition; and
(6) safety.

I. Environmental education, including:

(1) natural context;
(2) social context;
(3) valuing context; and
(4) action context.

J. Media and technology, including:

(1) equipment familiarity and use;
(2) materials retrieval, selection, and use;
(3) media production; and
(4) viewing skills.

Subp. 4. **Balance among curriculum offerings**. A reasonable balance among required curriculum offerings shall consist of the following distribution at a minimum, yearly: one-third for communications/language arts; one-third for mathematics, art, and music; one-third for science, social studies, physical education, and health; provided that the curriculum balance may be adjusted to accommodate the needs of individual students. Optional curriculum offerings shall not alter the balance among required curriculum offerings.

MS s 121.11 subd. 7

3500.1200 ELEMENTARY SCHOOL DAY AND ORGANIZATION.

Subp. 1. **Length of school day**. In an elementary school, the minimum number of instructional hours per day, not including noon intermission, shall be as follows:

A. kindergarten, 2-1/2 hours;
B. grades 1, 2, and 3, 5 hours; and
C. grades 4 through 8 in elementary schools, 5-1/2 hours.

Subp. 2. **Kindergarten**. Kindergarten may be scheduled separately or in combination with another grade. A licensed kindergarten teacher shall be assigned to teach kindergarten students whether the kindergarten is separate or combined with another grade.

MS s 121.11 subd. 7

3500.1400 ELEMENTARY SCHOOL STAFF.

Subpart 1. [Repealed, 10 SR 1427]

Subp. 2. Pupil-teacher ratio. The acceptable maximum pupil-teacher ratio is 30 to 1 in any class in grades K to 6 or K to 8. A recommended pupil-teacher ratio for music teachers including music specialists is an average of 240 pupils per day per week in grades K to 6 or K to 8. A school board must adopt a written policy specifying the circumstances when a ratio in this subpart may be exceeded. The policy must be adopted and filed with the State Board of Education by August 1 each year. An amendment made by the school board must be filled with the State Board of Education within ten days of its adoption.

MS s 121.11 subds. 7, 12

11 SR 1407

3500.1600 MIDDLE SCHOOL CURRICULUM.

Subpart 1. **Common branches and hours**. The following common branches of learning, or subjects, shall be required for the hours specified in a middle school:

Subjects	Minimum hours			
	Grades 6-8	Grades 6-9	Grades 5-8	Grades 5-9
Art	120	120	150	150
Communication skills	480	600	760	880
Health	90	90	120	120
Home economics or Industrial education	120	160	120	160
Mathematics	360	480	480	600
Music	**120**	**120**	**150**	**150**
Physical education	240	320	320	400
Science	360	480	480	600
Social studies	360	480	480	600

Subp. 2. **Subjects required in grades**. Communication skills, mathematics, physical education, science, and social studies shall be required each year. Physical education shall be scheduled throughout the academic year for grades 7, 8, and 9. **Art, music, and health shall be required in grades 5 and 6.**

MS s 121.11 subd. 7

3500.1800 MIDDLE SCHOOL STAFF.

Subpart 1. [Repealed, 10 SR 1427]

Subp. 2. **Teacher**. A middle school teacher shall hold a valid license appropriate for the subject or area taught.

MS s 121.11 subd. 7

3500.1900 CURRICULUM FOR JUNIOR SECONDARY SCHOOLS.

Subpart 1. **Common branches and hours**. The following common branches of learning, or subjects, shall be required for the hours specified in a secondary school composed of grades 7, 8, and 9:

Subjects	Minimum Hours
Art	90
Communication skills	360
Health	60
Home economics or Industrial education	150
Mathematics	360
Music	**90**
Physical education	240
Science	240
Social studies	360

Subp. 3. **Applicability**. The school board in each district, with teacher involvement, shall:

A. design and implement its curriculum, including the course, unit, and lesson learner outcomes for each program and course, in a manner that assists student achievement of the program level learner outcomes in part 3500.1075; and

B. integrate program level learner outcomes from career and work readiness, environmental issues, information technology, international perspectives, family life and parenting, youth services, and media in all programs and courses, as appropriate.

MS s 121.11 subd. 7

3500.2000 CURRICULUM FOR THREE-YEAR SENIOR SECONDARY SCHOOLS.

Subpart 1. Common branches and hours. The following common branches of learning, or subjects, and credits shall be required in a secondary school composed of grades 10, 11, and 12:

Subjects	**Minimum Hours**	**Credit**
Communication skills	**360**	**3**
Health	**60**	**1/2**
Physical education in grade 10	**60**	**1/2**
Social studies	**240**	**2**

Subp. 2. Social studies. Social studies must consist of 120 hours or one credit of studies of America, which includes American history, and 120 hours or one credit of contemporary world problems.

MS s 121.11 subd 7

3500.2010 REQUIRED CURRICULUM OFFERINGS FOR THREE-YEAR SENIOR SECONDARY SCHOOLS.

Subpart 1. **Required during grades 10 to 12 program**. The subjects listed in subpart 2 are required to be offered to students in a secondary school having grades 10 to 12. Except for physical education, each of the listed subjects must be made available over the three-year period for the minimum number of clock hours shown in subpart 2. Physical education must be offered for a minimum of 60 clock hours in grade 10. One credit/hour is equal to 120 clock hours. The minimum requirements may be expressed in clock hours or credit/hours.

Subp. 2. **Schedule**.

Subjects	Minimum Clock Hours	Credit/Hours
Communication skills	480	4
Mathematics	360	3
Science	360	3
Social studies	360	3
One modern-classical language	240	2
Music	**240**	**2**
Visual arts	240	2
Industrial arts	120	1
Health	60	1/2
Physical education in grade 10	60	1/2
Electives, local district choice in five subject areas	1,200	10

Subp. 3. **Required offerings without minimum hours**. The programs in items A and B must be offered to students. The number of clock hours to be devoted to each is up to the local school board. Satisfactory completion will be based on locally determined learner outcomes which are defined as knowledge, skills, or understandings that an individual student derives from a learning experience.

Laws 83 ch 314 art 8 sec 23; MS s 121.11 subd. 7
9 SR 989

3500.2020 REQUIRED COURSE OFFERINGS FOR SENIOR SECONDARY SCHOOLS

Subp. 3. **Course and program requirements**. The school board in each district shall provide the opportunity for all students to enroll in programs and courses cited in items A to M.

A. Agriculture occupations, business, consumer home economics, health occupations, marketing occupations, service occupations, and industrial technology occupations.

B. Career and work readiness - environmental issues, information technology, international perspectives, and media.

C. Family life and parenting.

D. Fine arts:

(1) Grade 9, each district shall offer one, one-half credit course in each of **music** and visual arts, and one, one-half credit course selected from theater arts, dance, or media arts.

(2) Grades 10, 11, and 12, each district shall offer the equivalent of three, one-half credit courses in each of **music** and visual arts and in any one or more of theater arts, dance, or media arts.

(3) Districts may design a single course to meet the minimum program requirement in fine arts and physical fitness and wellness if it addresses the program level learner outcomes for both physical fitness and wellness and the dance portion of fine arts.

(4) Districts may design a single course to meet the minimum program requirements in fine arts and language arts if it addresses the program level learner outcomes for both the speech portion of language arts and the theater arts portion of fine arts.

E. Health.

F. Language arts.

G. Mathematics.

H. Physical fitness and wellness.

I. Science.

J. Social studies.

K. World languages.

L. Youth services.

M. Electives.

3500.2100 CURRICULUM FOR FOUR-YEAR SENIOR SECONDARY SCHOOLS.

Subpart 1. **Common branches and hours**. The following common branches of learning, or subjects, and credits shall be required in a secondary school composed of grades 9, 10, 11, and 12, in addition to any unmet requirements from part 3500.1900:

Subjects	Minimum Clock Hours	Credit
Communication Skills	480	4
Social studies	360	3
Mathematics	120	1
Science	120	1
Physical education		
in grade 9	80	2/3
in grade 10	60	1/2
Health	60	1/2

Subp. 2. **Social studies**. Social studies must consist of 120 hours or one credit of studies of America, which includes American history, and 120 hours or one credit of contemporary word problems. The remaining hours may be determined by the district.

MS s 121.11 subd. 7

3500.2110 REQUIRED CURRICULUM OFFERINGS FOR FOUR-YEAR SENIOR SECONDARY SCHOOLS.

Subpart 1. **Required during grades 9 to 12 program**. The subjects listed in subpart 2 are required to be offered to students in a secondary school having grades 9 to 12. Except for physical education, each of the listed subjects must be made available over the four-year period for the minimum number of clock hours shown in subpart 2. Physical education must be offered for a minimum of 80 clock hours in grade 9, and 60 clock hours in grade 10. One credit/hour is equal to 120 clock hours. The minimum requirements may be expressed in clock hours or credit/hours.

Subp. 2. **Schedule.**

Subjects	Minimum Clock Hours	Credit/Hours
Communication skills	600	5
Mathematics	480	4
Science	480	4
Social studies	480	4
One modern-classical language	240	2
Music	**240**	**2**
Visual arts	240	2
Industrial arts	120	1
Health	60	1/2
Physical education		
in grade 9	80	2/3
in grade 10	60	1/2
Electives, local district choice in five subject areas	1200	10

Laws 83 ch. 314 art. 8 sec. 23; MS s 121.11 subd. 7

9 SR 989

3500.2900 BASIS FOR AWARDING SECONDARY SCHOOL CREDIT.

Subpart 1. **Basic requirements**. Satisfactory completion of at least 120 hours is the basis for a credit course, or subject, in grades 9, 10, 11, and 12 in four-year secondary schools and in grades 10, 11, and 12 in three-year secondary schools. Length of periods and frequency of meeting may be determined by the district. A credit may be divided into semester, trimester, or quarter units by offering courses over 60, 40, or 30 hours respectively.

Districts shall establish and maintain a system through which students can receive credit for any course offered by the district in any subject area if the student is able to demonstrate that the learner outcomes of the course are met by the student. A district may require an examination before awarding credit on a performance basis. Credit may be given on a performance basis when a school district determines a student has completed work on an independent basis that warrants the award of credit. This credit shall be noted on the student's transcript and count toward graduation requirements. A district may accept the transfer of credit awarded by a postsecondary institution according to an agreement entered into under Minnesota Statutes, section 123.3511.

3500.3700 SECONDARY SCHOOL STAFF.

Subpart 1. [Repealed, 10 SR 1427]

Subp. 2. **Licensed teacher**. A secondary school teacher shall be assigned to teach subjects and perform services in areas in which the teacher is properly licensed.

Subp. 3. **Teaching assignment**. The maximum assignment of subjects for any secondary school teacher shall be five periods in a six-period day or six periods in a seven- or eight-period day. Each teacher shall have one period during the school day for preparation and conferences.

Subp. 4. Maximum number of pupils. The maximum number of pupils per day for a secondary school teacher is 160 except for teachers of performing music groups and physical education classes. An acceptable class size for instruction in physical education shall not exceed 40 pupils. The recommended average number of pupils per day per week for a secondary teacher of performing music groups is 180. A school board must adopt a written policy specifying the circumstances when the ratio in this subpart may be exceeded. The policy must be adopted and filed with the State Board of Education by August 1 each year. An amendment made by the school board must be filed with the State Board of Education within ten days of its adoption.

MS s 121.11 subds. 7, 12

11 SR 1407

PUPIL TEACHER STAFFING RATIO

3500.1400 ELEMENTARY SCHOOL STAFF.

Subpart 1. [Repealed, 10 SR 1427]

Subp. 2. Pupil-teacher ratio. The acceptable maximum pupil-teacher ratio is 30 to 1 in any class in grades K to 6 or K to 8. A recommended pupil-teacher ratio for music teachers including music specialists is an average of 240 pupils per day per week in grades K to 6 or K to 8. A school board must adopt a written policy specifying the circumstances when a ratio in this subpart may be exceeded. The policy must be adopted and filed with the State Board of Education by August 1 each year. An amendment made by the school board must be filled with the State Board of Education within ten days of its adoption.

MS s 121.11 subds. 7, 12
11 SR 1407

3500.3700 SECONDARY SCHOOL STAFF.

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MS s 121.11 subds. 7, 12
11 SR 1407

State Board of Education
Request To The Commissioner Of Education
For The Development
Outcome Based Graduation

The State Board of Education directs that:

1. a graduation requirement rule be developed that is based on demonstrated student achievement of learner outcomes rather than on successful completion of a set number of courses/credits.

2. the rule be adopted in time for it to be implemented for the freshman class of 1992-93 (graduating class of 1995-96).

3. the purposes for developing an outcome based graduation requirement are to:

    a. improve learning for all students.

    b. increase the number of students who are able to demonstrate proficiency in the required areas.

    c. provide assurance of proficiency in State Board-adopted learner outcomes for all graduates.

NOTE: While it is possible to write and adopt the rule in the given time frame, it is understood that it may not be reasonable to expect that high quality implementation will be a reality in all districts during the first years the new rule is in force. For instance, revised instructional strategies will not be immediately designed and implemented in all districts. The State Board accepts this and will work with department staff to monitor and provide assistance to districts as needs arise so that true outcome based education will evolve.

GIVEN THE ABOVE UNDERSTANDING IT IS DIRECTED THAT:

1. The graduation requirement will:

    a. be implemented by all districts;

    b. be the requirement for all students, youth or adult, desiring to earn a diploma;

    c. drive the design of assessment procedures. A variety of assessment procedures will be required to demonstrate the various outcomes selected

2. The general requirements for a diploma for all students will ensure consideration for society's needs through State Board specification of concept outcomes that are the minimum for all students. In this context, minimum is not meant to imply either simple life skills or college preparation but something between, yet to be defined.

3. The Board of Education in each district shall specify requirements for student achievement of learner outcomes beyond those adopted by the State Board of Education.

4. The specific requirements for graduation for each student will be established during the student's ninth grade year during which time a personalized learning plan for each student will be adopted. The personalized learning plan will be staged/sequenced over a period of implementation yet to be determined. The plan for each student will:

   a. be developed in a written agreement including the student, parent(s), and assigned staff from the district;

   b. be amendable according to procedures adopted by each local Board of Education;

   c. include consideration for the student's interests, abilities, and learning styles;

   d. include specification of State Board requirements and additional requirements specified by the local Board of Education;

   e. include specification of the intention to use any of the enrollment - choice options available to students.

5. The description of the system of graduation requirements needs to be succinct and written in terms readily understood by the general public, yet have meaning to professional educators.

6. The proposed rule will not consider when, where, or how achievement of particular outcomes will be attained. Laws and rules that provide choice options as to where students are able to achieve the outcome will continue to be available to students and parents.

7. For a transition period during initial implementation, the document that is the diploma will have to translate the descriptions of student achievement into information usable by insurance companies, businesses, employers, colleges, and universities.

8. Policy issues affected by implementation of the new rule such as: a means for handling transient students, funding formulas, professional licensure, and procedures for monitoring district implementation of the new rule will have to be identified and addressed by appropriate bodies.

9. The Legislature, the Board, and the Department will work together to identify and provide the substantial funds needed to provide staff development and time for staff work to design and implement the programs that students will need to achieve the outcomes.

Minnesota Department of Education

DRAFT
11/5/90

Proposed Gradation Outcomes

In order to lead productive fulfilling lives in a complex and changing society, the graduate demonstrates the knowledge, skills, and attitudes essential to:

a. communicate, compute, and continue learning;

b. apply information learned to life situations;

c. think, solve problems, and meet needs;

d. function as a local, national, and global citizen;

e. respect diversity and interdependence;

f. work in groups;

g. develop physical and emotional well being; and

h. contribute to the economic well being of society.

Division of Learning and Instructional Services

Draft of the
Proposed Arts Education Graduation Outcomes

Developed by the Fine Arts Graduation Standards Committee August, 1990

Learner Goal: The student will demonstrate abilities to analyze, interpret, conceptualize, produce, and perform in the arts knowledgeable of cultural, historical, stylistic variations.

Arts Program Level Learner Outcomes

a. Listen, observe, read, write, and move, especially in relation to symbolic and/or nonverbal visual and aural communications.

b. Demonstrate artistic expression through production and performance in stages of problem formulation through solution.

c. Analyze and understand relationships among cultures, styles, and historical periods.

d. Create, compose, arrange, and improvise through approaches or techniques using artistic media, the body, instruments, and/or the voice.

e. Interpret, evaluate, and/or judge artistic works or expressions.

f. Understand and explore career opportunities in the arts.

Concept Level Learner Outcomes for the Arts

1. Recognize arts experiences of others as a means of communication by developing skills to identify and gather information conveyed in movement, visual, auditory, and dramatic arts.

2. Examine arts experiences of others as a means of communication by distinguishing points of view that are conveyed in movement, visual, auditory, and dramatic arts.

3. Use a variety of tools, including electronic technology, to enhance learning the arts.

4. Develop skills in using movement, visual, auditory, and dramatic arts as a means of self-expression.

5. Develop flexible and integrative thinking processes when examining analysis, interpretation, and evaluation of artistic works.

6. Describe the importance of arts as individual disciplines as well as the importance of integrating the arts with each other and other areas of the curriculum.

7. Apply historical and cultural knowledge of the arts to contemporary works and events.

8. Recognize how the arts shape and reflect historical, anthropological, sociological, cultural, and philosophical issues.

9. Develop a positive attitude toward self through the creative process and the study of the arts.

10. Recognize one's potential for life-long involvement with the arts either as artist or audience.

11. Improve self through the creative process.

12. Analyze personal, societal, ethical, and moral values in the development of artistic images and statements.

13. Participate in and respond to movement, visual, auditory, and dramatic arts experiences to facilitate reflection, analysis, and creative problem solving.

14. Collaborate when solving problems related to the arts.

15. Identify ways to resolve conflicts arising from involvement in group activities such as productions, performances, projects, and/or critical discussions.

16. Value individual participation in collaborative artistic ventures which require interactive skills to develop self-esteem.

17. Value individual participation in collaborative artistic ventures which contribute to the strength of the community.

18. Value participation in the arts as a means of realizing or challenging one's goals or directions.

19. Develop a sense of responsibility for personal decisions through participation in arts learning experiences.

20. Develop organizational skills which are applicable to arts learning experiences.

21. Recognize similarities and differences between peoples of the world by examining artistic rituals/symbols of societies other than one's own.

22. Analyze, interpret, and evaluate artistic works.

23. Identify how interrelationships of the arts reflect and foster human interdependence within communities, nations, and the world.

24. Value diversity of humankind by experiencing and analyzing the arts of diverse cultures.

25. Analyze the cultural, historical, and socioeconomic backgrounds which influence arts creation, expression, and appreciation.

26. Develop a tolerance for ambiguity and change through study of the arts.

27. Use critical thinking and creative problem solving to develop artistic images and statements which are evaluated through previously defined criteria.

28. Examine arts experiences as means of communication by distinguishing points of view that are conveyed in movement, visual, auditory, and dramatic arts.

29. Decode the feelings and values expressed through experiences of movement, visual, auditory, and dramatic arts.

30. Apply historical and cultural knowledge of the arts to contemporary works and events.

31. Respect each person's artistic endeavor as individual, creative expression.

32. Develop a life-long involvement with the arts either as artist or audience.

33. Value participation in movement, auditory, visual, and dramatic arts experiences as a means of improving well-being.

Proposed Revisions In
The Minnesota Board of Teaching Licensure
For Music Education

The Minnesota Board of Teaching is currently reviewing the need for and reasonableness of changes in the current teacher licensure for music education, which took effect in 1982. The following rationale has been supplied to that Board to justify the proposed changes included in this section of the *Guide*.

All areas in the proposed rule which are suggested for additions have been underscored, and areas suggested for removal have been hatched out. All other areas are proposed to remain as they currently appear in the licensure.

If the Board of Teaching agrees that there is reason and need for changing the licensure, it will proceed through a series of steps which will allow for public testimony regarding the value and potential impact of such changes. For additional information, contact the music education specialist or membership of the Minnesota Council of Music Teacher Educators (MNCOMTE) or Minnesota College and University Council of Music (MCUCM) noted on the front pages of this publication or contact the Minnesota Board of Teaching (612-296-2415).

Proposed Licensure Changes in Music Education

A change from four specializations to two results in K-12 music education licensure with a specialization in instrumental music and K-12 music education licensure with a specialization in vocal music.

A change in the performance ability requirements provides more flexibility in preparing for licensure in both areas of instrumental music.

An addition of specific abilities for teaching K-12 music education gives recognition for the increasing emphasis on education as a profession with a breadth of experiences at all grade levels.

A change in the improvisation requirement provides more flexibility for the area of demonstrated competence.

An addition of a requirement in ear training skills extends competencies where currently needed in the profession.

Clarification regarding knowledge of history of "Western" music and the musics of the "non-Western" cultures brings current K-12 multicultural requirements into the perspective of preservice licensure.

A change permits instruments, such as the keyboard, guitar, or recorder, as well as voice and orchestral instruments, to serve as a principal performing medium.

The Study About Religions in Minnesota Public Schools

A Policy Statement

The Coalition on Music from a Sacred Tradition in Public Schools prepared this position statement. Representatives of the Minnesota Music Educators Association, the American Choral Directors Association of Minnesota, and the Minnesota Department of Education participated in the development of these guidelines in response to suggestions proposed by the ad hoc committee of the coalition. The representatives proposed that this document be adopted as a position statement pertaining to music from a sacred tradition in Minnesota public schools, 1983.

GOAL:

To improve music education by assisting educators and the community in identifying ways of studying, creating, and performing music from a wide variety of religious/cultural traditions.

I. Objectives

A. To improve public elementary and secondary education by clarifying the rationale for the study of music from religious/cultural traditions.

B. To develop curriculum and institutional strategies for studying and performing music from religious/cultural traditions which promote a better awareness of the diversity of cultural and ethnic traditions of American society.

C. To provide appropriate preservice and inservice education for improvements in the religiously sensitive customs, practices, and policies in music programs in public schools.

II. Rationale: The Study of Music From a Sacred Tradition in the Public Schools

A. The first amendment to the United States Constitution provides for the separation of church and state. "Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof."

Within limits defined by the United States Supreme Court, government (i.e., public schools) is neither to advance nor inhibit religion(s). This commitment provides one of the important foundation stones for the establishment and maintenance of an open, just, and peaceful **multi**religious society.

The Minnesota Department of Education and Coalition members support this concept. The academic study **about** religions can contribute to the protection of this freedom by providing information and experiences which help to dispel stereotypes. Such study can also help develop a sense of human community and an appreciation of our common humanity in the midst of our diversities.

There are, of course, other important reasons for studying about religion(s). For example, religions have had a continuing influence on human history. Developing an adequate understanding of history thus requires the study about religions.

The academic study **about** religions in the public schools, contrary to widespread opinions, has not been prohibited by the United States Supreme Court. Justice Tom Clark made this point without qualification when, in 1963, he wrote the majority opinion (8-1) of the Court in *Abbington vs. Schempp* and *Murray vs. Curlett*.

In addition, it might be said that one's education is not complete without a study of comparative religions or the history of religion and its relationship to the advancement of civilization. It certainly may be said that the Bible is worthy of study for its literary and historic qualities. Nothing we have said here indicates that such study of the Bible or of religion, when presented objectively as part of a secular program of education, may not be effected consistent with the First Amendment.

B. Any work of art studied or performed should be selected for its inherent beauty of structure and form. Its purpose in study should be learning for the sake of developing artistic understanding and responsiveness. Often artworks are related to a specific religious/cultural tradition. The study of such works of art can enhance one's understanding and appreciation of a cultural product which a particular tradition has fostered.

In no way should music be selected for study and performance in the public schools for the purpose of advancing or perpetuating a particular religious belief system. Rather, music should be selected: a) on its own merits as an art form, and b) as a cultural object for study which enhances the understanding of the cultural development of a particular movement in human civilization.

Problems of misunderstanding and intent seem to arise most frequently with vocal songs and choral compositions which have a sacred text.

> While public school teaching objectives and criteria for repertoire selection should not include religious **indoctrination**, the selection of quality repertoire will invariably include, within its broad scope, music with a sacred text. To exclude from a public school curriculum all choral music which has a religious meaning associated with the text is to severely limit the possibilities of teaching for artistic understanding and responsiveness. Such exclusion nas as its parallel the study of art without paintings related to the various religions of the world, the study of literature without mention of the Bible or the study of architecture without reference to the great temples and cathedrals of the world.
>
> From the statement adopted by the American Choral Directors Association (11,000 members), September 1982: *Music with Sacred Text: Vital to Choral Education and to the Choral Art.*

Care should be taken in the observance of music associated with any religious/cultural tradition that it not be construed as a religious service or religious celebration. Whenever possible, a municipality of cultural traditions should be included in musical programming.

C. Typical educational standards should include a range and a balanced offering of music from various religions/cultural traditions. Music from a sacred tradition shall be created, studied, and performed as an educational experience that relates to improve goals and objectives, and shall not be designed to foster a religious belief.

D. The Minnesota State Board of Education policy on religiously sensitive customs, practices, and policies adopted on June 9, 1981, identifies eleven dos and eleven don'ts:

Customs, practices and policies that <u>may</u> be permitted include:

1. Schools may use the Bible or other religious books as source books in teaching about religions.

2. Schools should recognize the multiplicity of explanations related to human origins in their appropriate curricular place.

3. A student has the right to pray at any appropriate time.

4. Schools may offer objective instruction about religion as literature and history and as religion's role in the story of civilization.

5. Students are free to recite such documents as the Declaration of Independence which contain references to God.

6. Students may sing the national anthem and other patriotic songs which contain assertions of faith in God.

7. Rhetorical or personal references to religious faith in connection with patriotic or ceremonial occasions are permissible.

8. Students may be dismissed for sectarian instruction off school premises (see M.S. 120.10, Subd. 3).

9. Schools may excuse a student from engaging in an activity which offends that student's religious belief or conscience.

10. Classroom instruction, where its content is in the area of religious holy days or celebration, should be carefully tied to educational objectives. These educational objectives should be specified in writing and consistent with the overall curriculum of the school.

11. The school calendar, vacations, and holidays may be scheduled to permit observances of religious holy days when school is on a Holy Day upon the request of their parents.

Customs, practices, and policies that may <u>not</u> be permitted include:

1. Schools may not incorporate religious worship or indoctrination into their sponsored programs.

2. School programs may not provide for compulsory reading from the Bible as part of a non-instructional activity.

3. Schools may not promote or indoctrinate any religion including theism, atheism, agnosticism, humanism, secularism, sectarianism, yoga, and/or transcendental meditation.

4. School officials may not compose, authorize, or sanction prayers.

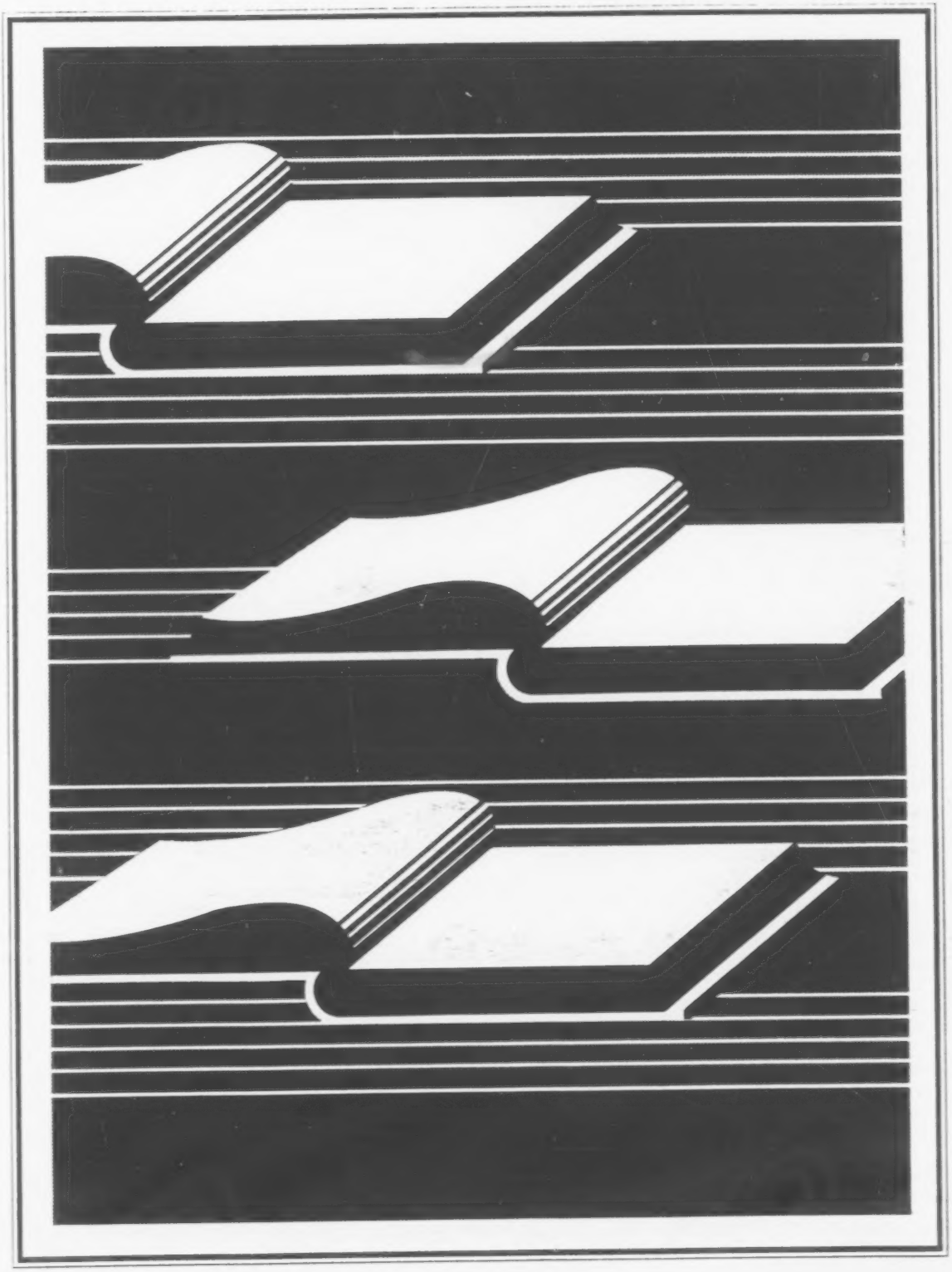
5. Sectarian instruction may not be offered to students in public schools during school hours.

6. Sectarian instruction may not be offered in any school-sponsored activity.

7. Official public school musical groups may not participate in religious services under the auspices of the public school.

8. Non-student members of religious groups are not permitted to participate.

RESOURCES-MATERIALS



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Bulletin of the Council for Research in Music Education
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compiled by Paul Haack

Abeles, Hal F., Charles R. Hoffer, and Robert H. Klottman. *Foundations of Music Education*. New York: Schirmer Books, 1984.

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RESOURCES - Workshops, Clinics, and Seminars

ACDA - Summer Dialog, State, Regional, and National Conferences

ASDA National Conventions
1990 Denver
1991 San Diego
1992 Minneapolis

Hamline University
Center for Contemporary Music Education
1536 Hewitt Avenue
St Paul, MN 55104

Saturday and summer study courses featuring methodologies and approaches of Kodály, Jaques-Dalcroze, and Orff-Schulwerk. Janos Horvath, professor. Kodály Concept Courses (Levels I, II, and III) Ann Kay, (612) 934-7238.

American String Teachers Association, (ASTA) Minnesota Unit
James Hainlen, President
1206 South Third Street
Stillwater, MN 55082
Telephone: (612) 439-7084

Minnesota ASTA sponsors two to three sessions of a pedagogical nature at the Mid-Winter Music Convention.

Awards: MN-ASTA now presents five annual awards:
1. Master Teacher Award
2. Teacher of the Year
3. Outstanding Music Educator
4. Meritorious Orchestra Award
5. Service Award

Clinicians can be obtained by contacting university, youth symphony, and professional orchestra personnel.

Summer music camps for teachers: ASTA recognizes a large number of summer sessions as valuable for increasing knowledge. These are listed in the spring issue of *The American String Teacher*.

National ASTA sponsors a yearly convention, usually in association with a MENC Conference. Master classes, panels, performances are presented to enhance the knowledge of members.

Minnesota Arts eXperience (MAX)
Minnesota Center for Arts Education Resource Programs
6125 Olson Memorial Highway
Golden Valley, MN 55422
(612) 591-4700
(800) 652-9747

The Minnesota Arts eXperience, or MAX, provides a diversity of statewide summer arts programs for K-12 students and teachers. The Minnesota Arts eXperience program provides experiences in all the arts -dance, literary arts, media arts, music, theater arts, and visual arts-as well as cultural, multi-disciplinary and interdisciplinary approaches. Program initiatives are sought from nonprofit arts organizations; state colleges, universities, and community colleges; school and education districts; and other incorporated education organizations. The Minnesota Arts eXperience program supports new and innovative arts experiences. Support for visiting or on going programs will not be considered.

Midwest Opera Theater
Composer-In-Residence Program

The program provides an opportunity for direct work with a creative artist, a chance for students to combine their learning skills with their creativity, and the fulfillment of seeing their ideas realized. The decision-making skills and higher level thinking required for the project increase the student's self-confidence and abilities for work with others. The sense of ownership of an artist product is invaluable to the student's self-esteem.

Music Educators National Conference (MENC)
National and Division Conferences

MMEA - Mid-Winter Clinic - February
Minnesota Music Educators Association
Bud Engen, Executive Secretary/Treasurer
Birch Lake Office Building, Suite 109
1310 East Highway 96
White Bear Lake, MN 55110
(612) 429-7663

Long-range goals include an annual statewide Minnesota Music Boosters Conference to be held in conjunction with the annual February MMEA Inservice Clinic.

Roland Contemporary Keyboard Clinics
Roland Corporation
7200 Dominion Circle
Los Angeles, CA 90040

Clinics are offered throughout the country and aid music educators in software library lists and give clinics in new dimensions in keyboard teaching using contemporary hardware and ways to handle the new keyboard labs.

Schmitt's Music Clinic
c/o 88 South Tenth Street
Minneapolis, MN 55403
(612) 339-4811

Annual conductors' workshop with materials clinic in August.

St. Olaf College
Miles Johnson
Music Department
Northfield, MN 55057

Annual June conductor's workshops.

The University of Wisconsin at Madison
Michael George, Conference Coordinator
515 North Whitney Way
Madison, WI 53705
(608) 273-2222

Seminars on music education and teleconferencing.

RESOURCES - Technology-Assisted Instruction

These resources may be used to assist districts with aspects of music technology: computers and music; MIDI applications in the music classroom; Macintosh, Apple IIGS, Apple IIE; sound systems; electronic music systems; and publication.

AABACA Howard R. (Butch) Johnson
3137 James Avenue
Minneapolis, MN 55408
(612) 933-9348 - Hopkins School District

Computer Technology
Barry Brahier
5970 Dellwood Drive
Shoreview, MN 55126
(612) 484-2171

Music Connection
Charles Ollman
806 South Lake Street
Forest Lake, MN 55025
(612) 464-5252

Two Bits Worth
Tim Herzog
45 South Avon Street #20A
St. Paul, MN 55105
(612) 224-0719

Temporal Acuity Products
Building 1, Suite 200
300-120th Avenue Northeast
Bellevue, Washington 98005

Wenger Corporation
Michael Smedstad, Director of Marketing
Music Division
555 Park Drive
Owatonna, MN 55060
(507) 455-4100 ext. 278

RESOURCES - Multicultural Education

compiled by Richard Bentley, Texas Woman's University

AFRICA

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(612) 591-4700
(800) 652-9747

The Minnesota Center for Arts Education is a state agency established by the Minnesota Legislature in 1985 to enhance arts education opportunities for K-12 students and teachers through statewide resource programs and a tuition-free public high school. The Arts High Schools' interdisciplinary program integrates all of the arts--dance, literary arts, media arts, music, theater and visual arts-with general studies. Interested students apply during the fall of their tenth-grade year for enrollment the following year. The Resource Programs are designed to meet the needs of students and teachers statewide through conferences, seminars, curriculum development, direct grants to educators, special multi-year initiatives, periodic publications, arts resource collections, and the Minnesota Arts experience (MAX), a series of statewide summer arts programs.

Minnesota College and University Council of Music
Karen Wolff
Chair, Music Department
University of Minnesota
Minneapolis, MN 55455
(612) 624-5093

The goals and objectives of the Minnesota college and University Council for Music are: to promote the development of post-secondary music in Minnesota; to provide channels of communication between the music departments of the junior colleges and the four-year institutions in Minnesota; to provide assistance and when necessary to lobby for legislation affecting the status of music in Minnesota; to recommend criteria for college entrance of music majors in both skills and concepts of music and to communicate these to all involved in training of young musicians; and to provide channels of communication with other State music organizations and the State Department of Education.

The membership of the Council is composed of an administrator or his or her representative from each music department from the institutions of higher education.

Minnesota Composers Forum
Fritz Bermann
Exchange Building 200
26 East Exchange Street
St. Paul, MN 55101
(612) 288-1407

The Minnesota Composers Forum is a not-for-profit service organization that exists to encourage and provide for the creation, performance, and appreciation of new music by its composer members. Exploring artistic boundaries, new music can encompass anything from chamber works to multimedia presentations, drawing influences from East Asia to West Texas. The Minnesota Composers Forum serves a national composer membership of almost 500--with nearly 300 Minnesota artists--the performing community at large, and new music audiences. The Forum provides various financial, educational, informational, and career services to composers and advocates active composer participation in community and educational organizations through programs such as composers in residence.

Minnesota Council on Music Teacher Education
Andrew Smith, Music
Morehead State University
Morehead, MN 56560
(218) 236-4092

Minnesota Department of Education
Susan K. Vaughan
Music Education Specialist
629 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101
(612) 296-4075

The Minnesota Department of Education music education specialist provides technical assistance and leadership for the development and evaluation of music education curricula for grades K-12. The Department also sponsors the Professional Development Plan Fellowship Program and works with the music and music education organizations of the state through the Allied Music Organization (AMO) to provide innovative and sound education programming in public and private schools in cooperation with businesses and professional music organizations and ensembles. The specialist also audits the college and university music education programs of Minnesota.

Minnesota Elementary Music Educators K - 8
Betty Erickson, President
Valley View Elementary
351 E 88th Street
Bloomington, MN 55420
(612) 431-1253 (home)
(612) 881-2627 (office)

Minnesota Music Educators Association
Ronald Larson, President
225 West Lake
Waconia, MN 55387
(612) 442-2881 (home)
(612) 443-1838 (office)

The Minnesota Music Educators Association is the state affiliate of the Music Educators National Conference, which has its headquarters in Reston, Virginia. The MMEA, as we are called, has been in existence for over sixty years.

According to our constitution, the purpose of the organization is to provide for "mutual helpfulness and the promotion of music education" in our state. MMEA strives to achieve these goals by providing its membership with two inservice conferences each year, a magazine, The *Gopher Music Notes*, which is published four times annually, and by sponsoring all-state band, choir, orchestra, and jazz ensemble as enrichment experiences for our members' most talented students. Our membership includes sixty percent of our state's three thousand-plus music educators who are engaged in music instruction at all levels from pre-school though college, as well as college student chapters of future music educators.

The association is governed by a board of directors which represents eight geographical areas of our state, and four special interest areas within music education: band, classroom music, choral, and orchestra.

Minnesota Music Boosters
Ellwood "Woody" Hoiseth
10540 - 43rd Avenue, North
Condo #105
Plymouth, MN 55442
(612) 559-8280

Membership in the Minnesota Music Boosters is open to groups supporting general, vocal, instrumental, or combines music programs in a school or district, on the elementary or secondary level.

On September 10, 1988, the Minnesota Music Educators Association passed the following resolution:

> MMEA will foster and support the development of a statewide Music Booster Organization.
>
> The organization will become a strong advocate for music programs in the state and will assist local booster organization in the following manner:
>
> 1. be a resource of information on how to organize and manage a booster organization effectively;
>
> 2. offer suggestions and ideas for meeting financial goals of the local booster organization;
>
> 3. be a resource of information regarding effective and timely support for music in our schools; and
>
> 4. work in cooperation with MMEA to develop a strong political network for the purpose of supporting music education in our schools.

Minnesota Music Coordinators Organization
Paula Nelson
Central Administration Building
Lake Avenue and 2nd Street
Duluth, MN 55802
(218) 723-4142

Minnesota Music Teachers Association
Sister Mary Ann Hanley, President
College of St. Catherine
2004 Randolph Avenue
St. Paul, MN 55103
(612) 690-6689

MMTA Representative
Gwendolyn C. Perun
University of Minnesota
MacPhail Center for the Arts
1128 LaSalle Avenue
Minneapolis, MN 55403
Toll Free Number (612) 627-4020

The Minnesota Music Teachers Association serves music education by the programs it offers to private music students of piano and instruments, such as strings, woodwinds, and brass, in the areas of music theory, syllabus performance opportunities in solo and ensembles, and contests. The MMTA offers programs in sight reading which prepare the private music student for cooperative music efforts in the public schools; it also offers accompanying certificates providing a definite service to music education.

Minnesota Opera
Laura Johnson
Touring and Education Director
400 Sibley Street, Suite #20
St. Paul, MN 55101
(612) 221-0122

The Minnesota Opera is an educational and touring department in its 13th year of bringing outreach activities to the metropolitan area, greater Minnesota and the Midwest. Some programs offered include composer residencies which are five weeks long; Operation: Opera Residencies, introduction to opera courses for elementary and secondary students, student performances of mainstage operas. The Minnesota Opera also tours fully staged musicals and operas across the central United States.

Minnesota Orchestra
Education Administrator
Stephanie Lusco
Minnesota Orchestra Association
1111 Nicollet Mall
Minneapolis, MN 55403
(612) 371-5654

The Minnesota Orchestra stands among America's foremost symphonic ensembles. For eight decades the Orchestra has combined high musical standards with programming notable for its blend of "classic" repertoire with contemporary and commissioned works.

With Edo de Waart as music director, the Orchestra is poised at the threshold of the '90s confident of an ever-increasing stature.

In addition to the Orchestra's classical subscription concerts, the year-long season appeals to a broad audience with Weekender Pops, Young People's Concerts, Kinder Konzerts, Night at the Pops, an outdoor Symphony for the Cities series, and the innovative Viennese Sommerfest.

Minnesota State Arts Board
Tamara G. Hauser
AIE Program Associate
432 Summit Avenue
St. Paul, MN 55102
(612) 297-2603

This nationwide partnership program is planned, administered, and supported through the cooperative efforts of the Arts Board, the National Endowment for the Arts, local communities, and other Minnesota organizations concerned with arts and education. The program has five components: organization support, school support, the roster of artists, comprehensive arts planning program and arts curriculum expertise.

Minnesota State High School League
Carl Lipke, Representative Music Consultant
North St. Paul School District
2520 - 12th Avenue NE
North St. Paul, MN 55109
(612) 770-4668

Music Educators National Conference (MENC)
John J. Mahlmann, Executive Director
1902 Association Drive
Reston, VA 22091
(703) 860-4000

A national source of publications/pamphlets on many issues and concerns in music education.

Music Industry Conference (MIC)
c/o Music Educators National Conference
1902 Association Drive
Reston, VA 22091
(703) 860-4000

Music Publishers' Association of the United States (MPA)
130 West 57th Street
New York, NY 10019
Howard Wattenberg, General Counsel
(212) 582-1122

National Music Publishers' Association
205 East 42nd Street
New York, NY 10017

Church Music Publishers' Association
P.O. Box 158992
Nashville, TN 37215

The Music Publishers' Association of the U.S.A., the National Music Publishers' Association and the Church Music Publishers' Association periodically issue "Music Publishers Sales Agency List" as a service to the music industry.

Music Teachers National Association (MTNA)
Suite 1432
617 Vine Street
Cincinnati, OH 45202-2434

Provides policies for teachers, publicity for teaching, released time for music lessons, certification for private, independent teachers, and valuable resources on leadership publications.

International Association of Jazz Educators
Robert Rantanen
2295 Lakeridge Drive
White Bear Lake, Minnesota 55110
(612) 429-0436

National Band Association, MN Chapter
Michael Hiatt
Anoka Senior High School
3939 North 7th Avenue
Anoka, MN 55303

National Black Music Caucus - of the Music Educators
National Conference (NBMC)
Willis Patterson, Executive Secretary
University of Michigan
Ann Arbor, MI 48109
(313) 764-0586

National Conference on Piano Pedagogy (NCPP)
51 White Pine Lane
Princeton, NJ 08540

Lists "up to the minute" innovations in keyboard teaching, methodology and materials.

National Music Publishers' Association (NMPA)
205 East 42nd Street, 18th Floor
New York, NY 10017
Edward P. Murphy, President

Organization of Kodály Educators (OAKE)
James Fields, Executive Secretary
NSU, Box 2017
Thibodaux, LA 70310

Schubert Club
Bruce Carlson, Executive Director
302 Landmark Center
75 West 5th Street
St. Paul, MN 55102
(612) 292-3267

Saint Paul Chamber Orchestra
David Schillhammer
319 Landmark Center
75 West 5th Street
St. Paul, MN 55102
(612) 292-3242

The mission of The Saint Paul Chamber Orchestra Society is to present a world class professional chamber orchestra in the Twin Cities, dedicated to superior performance and artistic innovation, for the enrichment of community life and world audiences.

South Central Minnesota Orff Chapter
Linda Riihiluoma, President
3923 N.E. Foss Road #101
St. Anthony Village, MN 55421
(612) 788-1946

American Orff-Schulwerk Association
Cindi Wobig, Executive Secretary
P.O. Box 391089
Cleveland, OH 44139-1089
(216) 543-5366

The South Central Minnesota Orff Chapter is the local chapter of the American Orff-Schulwerk Association. The Chapter sponsors four or five workshops each year with national and local clinicians which present a variety of topics pertaining to music education.

West Bank School of Music
1813 Sixth Street South
Minneapolis, MN 55454
(612) 333-6651

Music instruction on all popular instruments in folk, blues, country, jazz, classical, and rock. Instruction for all levels and ages through group classes, ensembles, workshops, and private lessons. Frequent performances by both faculty and students.

Young Audiences of Minnesota/WAMSO
Barbara Lundquist, Program Director
111 Nicollet Mall
Minneapolis, MN 55403
(612) 371-5655

Young Audiences (National)
Jane Bak, Director of National Services
115 East 92nd Street
New York, NY 10128
(212) 831-8110

Young Audiences of Minnesota is an educational project of the **Women's Association of the Minnesota Orchestra (WAMSO)**. Young Audiences is one of 37 affiliates of the national Young Audiences organization dedicated to arts-in-education.

Music, storytelling, theater and dance programs are available for school audiences from grades K through 8. Lecture-performances, workshops, and residencies are presented by professional artists.

WAMSO's other educational projects include: Kinder Koncerts, Young Artists' Competition, Young People's Concerts, and other projects.

CONSULTANTS

Judy Bond
16 Fareway Drive
Northfield, MN 55057
(612) 624-9819

Charles G. Boody, Ph.D.
6385 Acorn Road
Mound, MN 55364
(612) 933-9230 Hopkins School District

Musicology, folkmusic

Barry Brahier
3970 Dellwood Drive
Shoreview, MN 55126
(612) 484-2171

Finale and music prose software. Saxophone performance as a member of the Ancia Quartet.

James C. Fields
Executive Secretary of OAKE
Department of Music
Nicholls State University
Thibodaux, LA 70310

Jane Frazee
St. Paul Academy (Lower)
1150 Goodrich Avenue
St. Paul, MN 55101
(612) 224-2732
(612) 228-1110 (o)

Loretta Mitchell
1315 Pine Street
Brainerd, MN 56401
(218) 829-2355 Harrison Elementary
(218) 828-5300 Brainerd Administration (School)

Classroom music

Virginia Pfeiffer
17225 Manor Road
Minnetonka, MN 55345
(612) 627-2050 Minneapolis School District

Interdisciplinary music, grades 4-6

Elizabeth Shepley, Director
House of Hope Choir School
797 Summit Avenue
St Paul, MN
(612) 227-6311

Arvida Steen
Hamline University
Humboldt Avenue
Minneapolis, MN

Dr. Leon Thurman
The Voice Center
701-25th Avenue South
Minneapolis, MN 55454
(612) 338-8459

Voice use and care

Coletta Wierson
19765 Excelsior Boulevard
Excelsior, MN 55331
(612) 933-9236 Hopkins School District

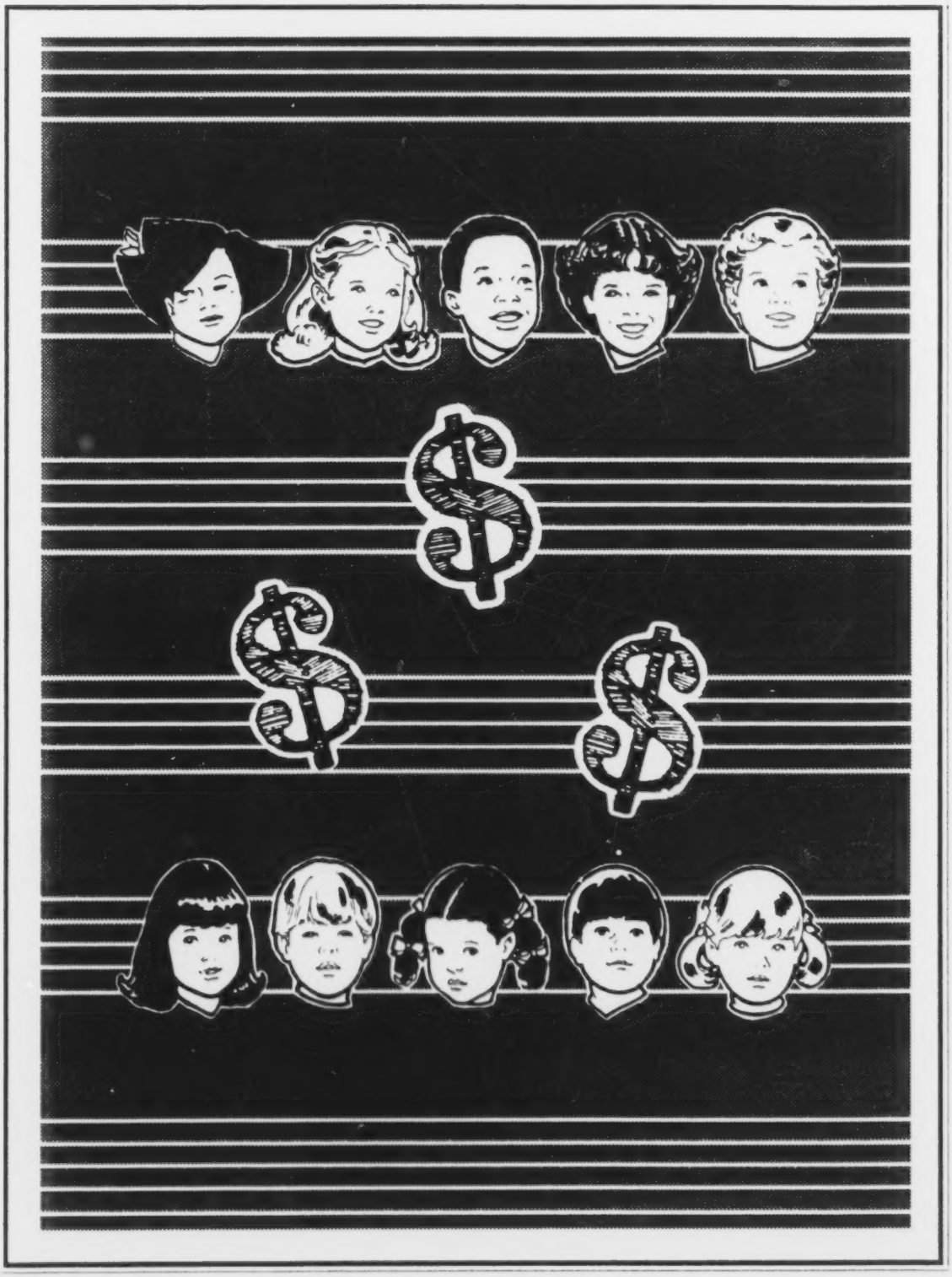
Music learning theory

Abe Caceres
Dove Music
P.O. Box 08286
Milwaukee, Wisconsin 53208
(414) 444-4447

Cross-Cultural Music and Instruments

John Zdechlik
3860 Van Dyke
White Bear Lake, MN 55110
(612) 779-3213 Lakewood Community College

Conductor, composer, jazz performer

RESOURCES-FUNDING

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Arthur Andersen Foundation
P.O. Box 6
Barrington, IL 60010
(312) 381-8134

PURPOSE AND ACTIVITIES: Grants are largely for higher and secondary education, hospitals and medical research, music, and arts.
NUMBER OF GRANTS: ten
LIMITATION: National.
PRESENT STATUS: Active.
DESCRIPTORS: Higher education; secondary education; medical research hospitals; music; arts.

Arts Midwest
Suite 310
528 Hennepin Avenue
Minneapolis, MN 55403
(612) 341-0755

PURPOSE AND ACTIVITIES: Committed to seeking out new opportunities to promote midwest artists, artistic heritage, and creative potential throughout our communities, states, region, and nation.
GEOGRAPHICAL LIMITATIONS: Regional including Iowa, Illinois, Indiana, Michigan, Minnesota, North Dakota, Ohio, South Dakota, and Wisconsin.
GRANTS: Performing Arts Touring Program: (1) application for artists in the areas of music, opera, and theater to be on roster; (2) presenters apply for fee support to bring in artist on roster or any dance company.
Meet the Composer, fee support to bring in composers.
Visual Arts, fellowship to artists given each year.
Other services available for jazz artists, special programs, etc.
PRESENT STATUS: Active.
DESCRIPTORS: Non-profit organizations. Requirements differ for each grant.

The Curtis L. Carlson Foundation
12755 State Hwy. 55
Minneapolis, MN 55441

PURPOSE AND ACTIVITIES: Giving for music and the arts, social agencies, higher education and schools, and Scandinavian intercultural organizations.
GEOGRAPHICAL LIMITATION: Giving primarily in Minnesota.
SUPPORT LIMITATION: No grants to individuals, or for endowment funds, conferences, travel, or athletic events.
NUMBER OF GRANTS: 64
LIMITATION: Local (L).
PRESENT STATUS: Active.
DESCRIPTORS: Arts; higher education; music; intercultural relations; secondary education.

The Davis Foundation
c/o Young Audiences
1111 Nicollet Mall
Orchestra Hall
Minneapolis, MN 55403
(612) 371-5654

The Davis Foundation funds one program per year for Catholic (and possibly other non-public) schools of Minnesota Orchestra's Young Audience Programs.

The Fuller Foundation, Inc.
2020 Texas American Bank Bldg.
Fort Worth, TX 76102
(817) 336-2020

PURPOSE AND ACTIVITIES: Giving for hospitals, secondary and higher education, art, and music; grants also for Protestant church support, and youth agencies.
NUMBER OF GRANTS: 36
LIMITATION: National.
PRESENT STATUS: Active.
DESCRIPTORS: Hospitals; higher education; secondary education; arts; music; Protestant giving; youth

The Minneapolis Foundation
Marion Etzwiler, President
500 Foshay Tower
Minneapolis, Minnesota 55402
(612) 339-7343

PURPOSE AND ACTIVITIES: "The mission of the Minneapolis Foundation is to attract and mobilize community and philanthropic assets to promote equal access to resources needed for every individual, family, and community in Minnesota to reach full potential."
TOTAL GRANTS: $6.4 Million
LIMITATION: Primarily Minnesota and Often Twin Cities Area.
PRESENT STATUS: Active.
DESCRIPTORS: Includes education; arts; women and childrens' issues; University studies; AIDS and environmental education

Sondra & Charles Gilman, Jr. Foundation, Inc.
109 East 64th Street
New York, NY 10021
(212) 734-8011

PURPOSE AND ACTIVITIES: Support for health organizations, education (especially secondary education), museums, music, and environmental organizations.
NUMBER OF GRANTS: 106
LIMITATION: National.
PRESENT STATUS: Active.
DESCRIPTORS: Education; health; environment; museums; music; secondary education.

Gollin Foundation
Route 3, P.O. Box 158A
Pound Ridge, NY 10576-9620

NUMBER OF GRANTS: 21
LIMITATION: National.
PRESENT STATUS: Active.
DESCRIPTORS: Education; elementary education; libraries; museums; music.

Honeywell Foundation
Honeywell Plaza
Minneapolis, MN 55408
(612) 870-6821

PURPOSE AND ACTIVITIES: Grants primarily for higher education, community funds, cultural programs, and youth agencies. Additional charitable support through direct corporate contributions.
NUMBER OF GRANTS: 571
NUMBER OF MATCHING GIFTS: 983
GEOGRAPHIC LIMITATION: Giving limited to cities where company has major facilities, with emphasis on Minneapolis, Minnesota; support also in Arizona, Florida, Washington, Colorado, California, and Massachusetts.
SUPPORT LIMITATION: No grants to individuals, or for general endowment funds, deficit financing, land acquisition, matching or challenge grants, research, demonstration projects, or conferences; no loans.
LIMITATION: Local (L)
PRESENT STATUS: Active.

DESCRIPTORS: Operating budgets; continuing support; annual campaigns; seed money; building funds; employee matching gifts; scholarship funds; fellowships; special projects; higher education; community funds; cultural programs; youth; aged; arts; child development; education; early childhood; elementary education; employment; engineering; family services; fine arts; general charitable giving; leadership development; literacy; mathematics; minorities; museums; science and technology; secondary education; social services; community development; housing; music; performing arts; theater; volunteerism; women.

Minnesota State Arts Board
432 Summit Avenue
St. Paul, MN 55102
(612) 297-3091

The Minnesota State Arts Board supports two major areas of funding for arts and education. The first is in the form of school support grants. These grants are available to any private, non-parochial school or nonprofit educational organization which focuses primarily on K-12 education and which has not benefited from this program for more than five out of seven consecutive years since 1984-85 to fund Artists in Residence programs. Typically, the school support grant applications have been available in November and have an April deadline date.

The second program is organizational support grants. These grants are intended to encourage and expand the delivery of cost-efficient quality arts programs to schools by awarding grants to Minnesota arts organizations who focus primarily on outreach and education programs. These applications are also typically available in November with a March deadline date.
For more information on these grants or assistance in filling them out, please contact: Tamara G. Hauser, Arts in Education Program Associate, Minnesota State Arts Board, (612) 297-3091.

National Association of Music Merchants (NAMM)
Francine Linhart, Director of Education
5140 Avenida Encinas
Carlsbad, California 92008
(619) 438-8001

NAMM has provided student scholarships in the past; also a contact for industry awards/grants.

Professional Opportunity Program (POP)
Minnesota Center for Arts Education
Resource Programs
6125 Olson Memorial Highway
Golden Valley, MN 55422
(612) 591-4700
(800) 652-9747

Grants of up to $1200 are available to meet specific needs and interests of teachers and artists who work in elementary and secondary education settings. Applicants design a professional development plan to create a unique mentorship, participate in existing opportunities for study, learn about new curriculum approaches, and generally improve strategies for teaching the arts. Artist residency programs fall outside the intent of the Professional Opportunity Program.

Schubert Club
302 Landmark Center
St. Paul, MN 55102
(612) 292-3267

The Schubert Club Student Scholarship Competition was begun in 1922 and is one of the oldest scholarship programs in the country which awards monetary prizes to students competing in various music categories. The competition is held annually at Macalester College in St Paul and consists of preliminary and final phases in piano, voice, strings, winds, brass, and fretted instruments. Over $16,500 in cash prizes were awarded at the winners and awards program in 1990.

Other opportunities in the Schubert Club Student Section include:

HOME RECITALS: Students perform in a home environment to smaller audiences.

COMMUNITY RECITALS: Students perform for community organizations such as clubs, churches, retirement homes, and hospitals.

MUSIC THERAPY: Students may attend workshops and observe music therapists working with mentally retarded, physically handicapped, and the elderly.

PROJECT CHEER: Project CHEER offers free lessons in piano, guitar, steel drums, and Orff instruments to elementary school children at the Martin Luther King Center in St. Paul.

This publication is available from: The ***Minnesota Curriculum Services Center*** which is supported by the State of Minnesota Department of Education. The MCSC does not discriminate on the basis of race, color, creed, religion, sex, national origin, marital status, status with regard to public assistance or disability.

Minnesota Curriculum Services Center

Capitol View • 70 Co. Rd. B-2 W • Little Canada • MN 55117

(612) 770-3943 • 1-800-652-9024

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